

PLATE I. BUST OF DEMOSTHENES FROM FULL LENGTH STATUE IN THE VATICAN, ROME.
SEE PAGES 47-50.

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A NEW RESTORATION OF THE STATUE OF DEMOSTHENES

CHARLES H. WELLER

FORTY-TWO years after the tragic death of Demosthenes in Poseidon's temple on the lonely little island of Calauria, the Athenians resolved to do him worthy honor. The orator's sister's son, Demochares, proposed the decree according to the provisions of which a statue of the deceased statesman was set up on the edge of the market-place at Athens. At the same time it was enacted that the oldest of his descendants should be boarded at public expense in the town-hall, or Prytaneum, a distinction which seems later to have been made perpetual.

The sculptor of the statue was Polyeuctus, whose work is not otherwise known, and the statue was of bronze. On the base the Athenians caused to be engraved the elegiac couplet:

"Had but the might of thy arm,
Demosthenes, equalled thy purpose,
Macedon's demon of war
Ne'er should have conquered the Greeks."

The pseudo-Plutarch, the author of the *Lives of the Ten Orators*, quotes Demetrius of Magnesia to the effect that just before his death, Demosthenes "asked for a tablet and composed the elegy later carved by the Athenians on his statue," but the story is scouted by Plutarch himself in his *Life* of the orator, and seems improbable.

In later times other statues of Demosthenes were erected in Athens, but that of Polyeuctus seems to have remained the most famous. Precisely where it stood we do not know. The author of the *Lives* says that it was "near the Roped-in-

space and the Altar of the Twelve Gods;" the traveler Pausanias, mentions it in proximity to the temple of Ares. Unhappily we know only the approximate location of these three sites. That they were at the southern end of the market and on the slope of the Areopagus is sufficiently certain. There the statue stood years afterward. Pausanias saw it about the middle of the second century of our era, more than four hundred years after its erection. Its ultimate fate we do not know. Doubtless, like its countless companions, it finally found its way to the melting furnace; perhaps it was carried off first to Rome or Constantinople.

Thus far our evidence gives us no clue to the style of the statue. An anecdote related by Plutarch¹ affords us significant hints. The story runs thus:

A short time before I arrived at Athens, the following event is said to have happened. A soldier, who was summoned by his commander to a certain trial, deposited in the hands of the statue a small amount of gold which he had. Now the statue represents a standing figure with hands clasped together, and beside it grows a plane-tree of moderate size. Many of the leaves of this tree, whether blown down by accident or purposely placed in this position by the man himself, fell upon and covered the gold from sight for a long time. When the man returned and discovered his money safe, the story of the occurrence spread abroad. Then many men of literary talent seized upon the occasion to vie with one another in their epigrams to eulogize the incorruptibility of Demosthenes.

¹ *Demosthenes*, 31.

From this account we may be sure, first, that the statue was a standing figure, and, second, that the orator was rendered with clasped hands. Now the best

feet high in the Braccio Nuovo of the Vatican museum (plate 1 and fig. 1).

Of this Vatican statue the studies and characterizations have been numerous. Perhaps the most interesting is that of Lord Macaulay. Macaulay says:²

The Demosthenes is very noble. There can be no doubt about the face of Demosthenes. There are two busts of him in the Vatican, besides this statue. They are all exactly alike, being distinguished by the strong projection of the upper lip. The face is lean, wrinkled, and haggard; the expression singularly stern and intense. You see that he was no trifler, no jester, no voluptuary, but a man whose soul was devoured by ambition, and constantly on the stretch. The soft, sleek, plump, almost sleepy though handsome, face of Aeschines presents a remarkable contrast.

Dr. Helbig³ says:

The individuality of Demosthenes is indicated with a master hand in this statue. The whole history of the man, filled with strife and sad experiences, may be read in the clear-cut, furrowed countenance. The bodily structure, especially the narrow chest, clearly shows how little fitted the constitution of Demosthenes was for the career which he selected, and how much energy he must have possessed to overcome his physical disabilities. According to a modern authority on physiognomy, the curiously retreating underlip proclaims the stammerer.

This statue is of a fine-grained, grayish-white marble. At least as early as 1709, it was in the Villa Aldobrandini near Frascati, being known as the "*statua del teatro*," and was acquired by the Vatican in 1823. When found, it was considerably mutilated, and it has undergone restoration in numerous parts. Not to mention lesser abrasions and repairs,



FIG. 1. STATUE OF DEMOSTHENES IN THE VATICAN.

representation that we have of Demosthenes is a marble statue nearly seven

²Trevelyan, *The Life and Letters of Lord Macaulay*, chap. VII.

³*Guide to the Collections of Classical Antiquities in Rome*, No. 30.

the right heel, the greater part of the plinth, and both forearms, with the hands which hold the scroll, are modern. The rear of the base is rounded to fit into a niche.

Manifestly the principal variation of this statue from that of Polyuectus is the posture of the hands. The Athenian figure stood with hands clasped; the hands of the Vatican statue hold a scroll. Since the hands of the latter are modern, it is natural to suppose that the restoration must be incorrect, but a serious obstacle has stood in the way of this seemingly easy hypothesis. Another copy of the statue, almost identical with the Vatican figure, exists in England, in Knole Hall, and is possessed at present by Lord Sackville; and in the second copy the hands have been held to be antique, and hold a scroll! Until recently this objection has seemed insuperable, but a more careful examination of the Knole Hall replica has revealed the fact that in this statue too the hands have been restored, but with exceeding skill.

The final step in the correct reconstruction of the figure has recently been taken. A dozen years ago in the gardens of the Barberini Palace in Rome, among a number of unidentified fragments, Dr. Hartwig had the good fortune to discover a pair of clasped hands of marble. The fingers are those of an elderly man, and the space between the hands is drilled out to form a hollow, such as the soldier found in the original to serve as a safe refuge for his little store of gold. The rear portion of the hands is roughly worked, one of the little fingers being actually cut away, and a drill-hole is made for fastening the hands to the body.

Upon being applied to a cast of the Vatican statue the newly-discovered hands are found to complete the figure in a

most satisfactory manner (fig. 2). They do not, however, fit quite exactly, but vary from the precise dimensions a few millimeters, enough to make it evident



FIG. 2. STATUE OF DEMOSTHENES WITH HANDS CORRECTLY RESTORED.

that they are not, after all, the original hands of the statue of the Vatican. Happily the solution to this dilemma has also been found. Among the Barberini frag-

ments was discovered at the same time a right foot almost identical with that of the Vatican figure. This makes it probable that we now have parts of a third replica which differed little from the other two.

While the demonstration is not absolutely complete, we can now have little doubt that all three are copies of the famous bronze figure of Polyeuctus. The period when the clasped hands were exchanged for the hands holding a scroll can scarcely be conjectured. Perhaps the change was made at a time when Demosthenes' brave and patriotic struggle for his fatherland had begun to be overshadowed by his literary eminence.

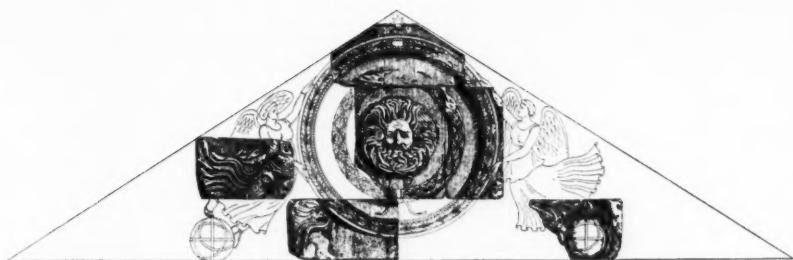
The import of the correct position of the hands is well expressed by Dr. Hartwig in his publication of the new restoration.⁴

The hands with the scroll, in the statue of the Vatican as well as in the English copy, have always been felt to be a disturbing addition. They produce a disquieting effect and break up the flow of the folds of the robe in discordant fashion. Now the overhanging tip of the *himation* falls easily and harmoniously over the orator's shoulder and beneath his hands. The profile too is distinctly improved. Still more significant, however, is the figure's gain in inner meaning. A short time since, in mentioning the statue of the Braccio Nuovo in his "Vom Alten Rom," Petersen used the following words: "Just how much the artist's conception is

depreciated by the modern restoration of the hands with the roll is difficult to say. The Athenian original showed the orator with tight-clasped hands, the expression of inner conflict and trouble, as busied entirely with himself and with his thoughts. That his thoughts are bitter thoughts is evidenced by the furrowed visage and contracted brows." Through these words rings something like a longing for the restoration of the original figure. The longing is now satisfied through the discovery of the Barberini fragments. The *rapport* between the expression of the head and hands returns again. This is the man who first waged the stubborn fight with himself, who devoted a life of sacrifice to his appointed task, and whose failures drove him at last to a voluntary death. The work of Polyeuctus must have had the effect on the Epigoni of a "Memento." But the sculptor erected a monument not to the great patriot alone, but to himself. It is worthy of remark that the artist's conception, that of repressing the inner storm of an agitated spirit by means of hands locked tightly together so as to shut out all contact with the world outside, has lately found its expression once more in one of the greatest monumental works of our time—Klinger's Beethoven.

Thus, archaeology has again restored to us one of the masterpieces of antiquity. Time has dealt hardly with these memorials of the great past and the process of recovery is long and painful. The issue, however, is worth the effort.

⁴*Jahrbuch des deutschen archaologischen Instituts*, 18 (1903), 32f.



ROMAN REMAINS IN GREAT BRITAIN

H. RUSHTON FAIRCLOUGH

ROMAN Britain is a subject of exceptional interest today. This is due to systematic excavations on Roman sites and the frequent announcement of important discoveries, and is evidenced by the activities of antiquarian societies, the researches and writings of

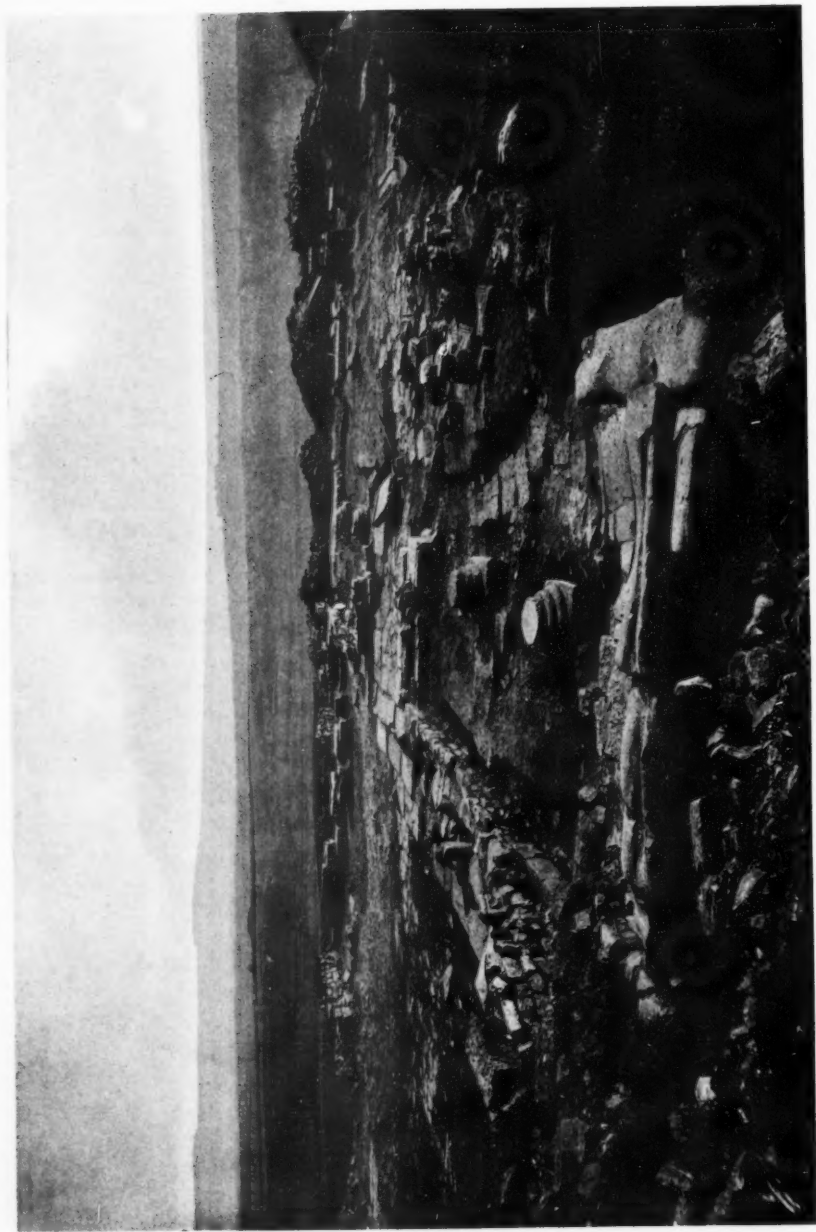
such scholars as Professor Haverfield of Oxford and Mrs. Arthur Strong of the British School in Rome, the recognition of Romano-British Archaeology as a distinct subject in an English municipal university, and the almost simultaneous appearance of several remarkable books.¹

¹ Curle, *A Roman Frontier Post and its People* (Maclehose, Glasgow); Macdonald, *The Roman Wall in Scotland* (Maclehose); Ward,

Romano-British Buildings and Earthworks and The Roman Era in Britain (Methuen & Co.); Conybeare, *Roman Britain*, second edition.



FIG. 1. ROMAN BATHS AT BATH.



From photograph by Gibson and Son, Hexham

FIG. 2. PRAETORIUM AT BORCOVICUS.

It is true that in the archaeological exhibition of the Roman Provinces, held in the ancient Baths of Diocletian in 1911, Britain, as compared with Germany, Spain, and other distant provinces of the empire, was very inadequately represented and almost lost to view, but this was due to the lack of support given by the British Government, which concentrated its attention, so far as Rome was concerned, on the truly magnificent display of modern art made in the *Valle Giulia*. Yet the archaeological material from Britain, collected in an inconspicuous corner of the stupendous *Thermae*, made a deep impression on many visitors, some of whom later in the year made a pilgrimage to the most important points in England and Scotland, where traces of Roman occupation may still be seen. Such a journey, which embraced visits to many excellent provincial and metropolitan museums, gave one a very adequate conception, not only of the extent and scope of the Roman occupation of Britain, but also of the variety and richness of surviving Roman remains.

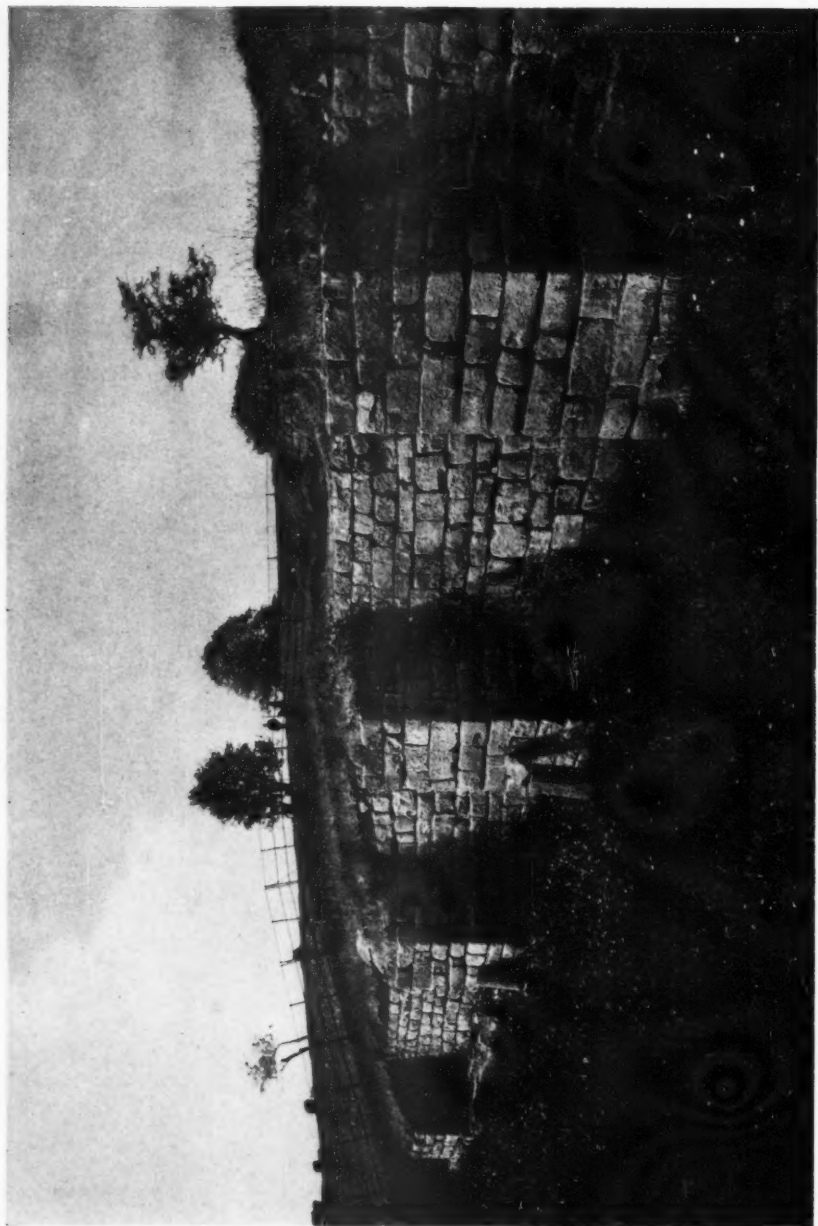
And what else was to be expected? We seldom realize that Rome's actual hold on Britain lasted nearly four centuries, and that the island was still essentially a Roman land for a century after the Roman legions left her shores, never to return. It is but little more than four centuries since Columbus discovered America, and if through some extraordinary catastrophe a mighty race of "undesirable aliens" were to sweep across this land, sacking and burning its many cities, towns, and villages, what innumerable evidences of our life and civilization would still be left to tell their tale to future ages!

Though Roman bridges and Roman camps are found north of the Forth and

Clyde, Rome's real occupation did not extend northward beyond the Antoninian Wall, which with the help of Macdonald's interesting book may now be traced through most of its course. Between this wall and Hadrian's greater structure to the south lay the so-called province of Valentia, the mention of which in the centurion's narrative in *Puck of Pook's Hill* provoked Parnesius' scornful laugh, for Valentia was never more than nominally tributary to Rome, being the home of the brave and hardy Caledonians and the savage cannibal race of the *At-tacotti*. It is quite easy to account for Roman inactivity beyond "The Wall" of Hadrian, without adopting the view of Appian that Roman generals and emperors entertained a decided opinion, similar to Dr. Johnson's in later times, as to the worthlessness of "Caledonia, stern and wild." Valentia then was frontier land, a danger-zone, never effectively occupied, and for evidence of complete subjection to the imperial power we must confine our attention to the country south of the Solway and the Tyne.

Even within these limits there were districts where Rome made but a faint impression. Thus the mountainous region of Wales and the more remote parts of Devon and Cornwall have yielded comparatively little evidence of Rome's occupation. The rest of the country, however, was thoroughly habituated to Roman sway and before the end of the first century, under the *Pax Romana* established by Agricola, whose life, written by his son-in-law Tacitus, is the best extant specimen of classical biography, "Roman temples, forums, dwelling-houses, baths and porticoes, rose all over the land, and above all Roman schools, where the youth of the land learnt with

FIG. 2. PRAETORIUM AT BORCOVICUS.



From photograph by Gibson and Son, Herham

FIG. 3. BUTTRESSES AT CILURNUM.

pride to adopt the tongue and dress of the conquerors."²

The most picturesque Roman remains in England are furnished by "The Wall" itself. No more delightful archaeological excursion can be taken than a tour along the line of fortification, which stretches for seventy-three miles from side to side of the island. This fortification, with its stations or camps (*castra stativa*), its castles and turrets, was the work of a masterbuilder, the great architect emperor, who built the temple of Venus and Roma, the largest ever set up in Rome, and whose mighty memorials, the impressive Pantheon and the colossal Castle of St. Angelo, are still standing in their majesty. The question as to whether Hadrian or Severus built the massive stone *mur*us, or wall proper, has been finally set at rest by the recent discovery in one of the mile-castles (built, of course, as an integral part of the original wall) of Samian pottery and other coarse ware earlier than Severus.³

Though very substantial in its ruins, the Wall nowhere shows its original height. Bede describes it as twelve feet high and eight feet thick. With its battlements, which had probably disappeared in Bede's time, it was at least eighteen feet high, and the depth of the trench which on the north side accompanied it throughout, may well have given it such a height that Kipling's careful description is no exaggeration. "Even on the narrowest part of it three men with shields can walk abreast from guard-house to guard-house. A little curtain-wall, no higher than a man's neck, runs along the top of the thick wall, so that from a distance you see the helmets of the sentries sliding back and forth like beads. Thirty

feet high is the Wall, and on the Picts' side, the north, is a ditch, strewn with blades of old swords and spear-heads set in wood, and tyres of wheels joined by chains."

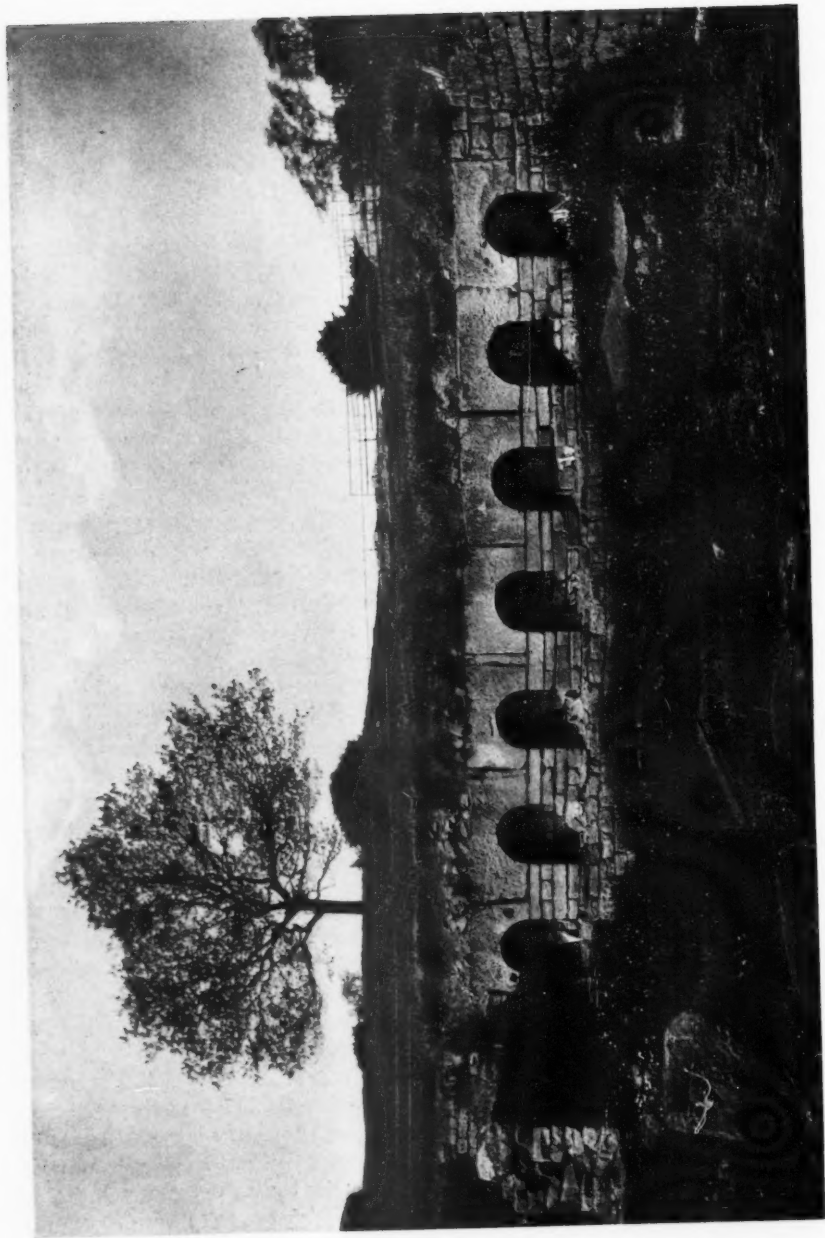
In addition to the Murus, a Vallum, or earth-wall, runs along its southern face, on the average some seventy yards away, the distance varying, however, with the nature of the country. Thus in the central region, where we encounter the greatest altitude, the Wall dogs the highest ridges, while the Vallum seeks the valley, a half-mile distant. Between the Murus and the Vallum a military way, averaging eighteen feet wide, ran by easy grades from station to station of the Wall. This road in many places is still in excellent preservation, as it coincides largely with the Military Way which General Wade built from Newcastle to Carlisle. Between Chesters and Caervoran more direct communication was furnished by the road known as Stanegate or Carylgate.

According to the Notitia, a sort of catalogue of imperial officials drawn up in the fifth century, there were twenty-three stations along the line of the Wall, that is, one every three or four miles. These camps, built and fortified after the regular Roman model, varied in size, the smallest, Drumburgh, embracing only three-quarters of an acre, the largest, Birdoswald (fig. 2), five and one-half acres. As a rule, the Murus is aligned with the northern wall, the Vallum with the southern. Three of the stations, however, are quite detached, and lie well to the south of the fortification. All of them are included in authentic lists of Roman *oppida*, and some of them evidently developed into genuine towns, so much so that suburbs grew up around them, where the

² Conybeare, p. 161.

³ See Gibson and Simpson's *The Builder of*

the Roman Wall, reprint from the *Proceedings of the Newcastle Antiquaries*, 1911.



From photograph by Gibson and Son, Hexham
FIG. 4. PORTION OF THE SO-CALLED VILLA AT CHESTERS (CILURNUM).

officers in command occasionally had commodious villas. Here again Kipling's picturesque description is not very wide of the mark. "But the Wall itself is not more wonderful than the town behind it. Long ago there were great ramparts and ditches on the south side, and no one was allowed to build there. Now the ramparts are partly pulled down and built over, from end to end of the Wall, making a thin town eighty miles long. Think of it! One roaring, rioting, cock-fighting, wolf-baiting, horse-racing town, from Ituna on the west to Segedunum on the cold eastern beach! On one side heather, woods and ruins where Picts hide, and on the other, a vast town—long like a snake, and wicked like a snake. Yes, a snake basking beside a warm wall!"

One of the most accessible stations on the line of the Wall is Chesters, the ancient Cilurnum (figs. 3, 4, 5), near Chollerford on the North Tyne, and reached by the North British Railway. The area enclosed is a parallelogram of about five and a quarter acres. The ramparts are five feet thick and show rounded corners. Unlike the other stations, which have but four gateways, Cilurnum, as well as Amboglanna (now Birdoswald), has six, there being an additional smaller one in each of the eastern and western sides. All the gateways are preserved, the main western and eastern ones being in the best condition. These have each two portals, about eleven feet wide, but the arches which once spanned them have disappeared. The guard-chambers of the eastern gate are fairly complete.

In the centre of the station are remains of a Forum, with three gates on the northern, eastern and western sides. On the northern side is evidently the ancient market-place. On the southern side are

three halls, the central one with a vault being perhaps the *aerarium*, where the pay-chest of the station was kept. Between the Forum and the eastern rampart lies a group of buildings which probably formed the Praetorium, or quarters of the commanding officer. Small brick and stone pillars support the floors, which were thus built to allow the circulation underneath of hot air from a furnace. Remains of tanks or baths were also found in a room on the northern side.

Outside the ramparts are the remains of some interesting buildings, which were also provided with hypocaust heating arrangements. The Chesters Museum, built by Mr. John Clayton and containing altars, sculptures, inscriptions, and other antiquities found on this site and elsewhere along the Wall, is one of the best arranged and most interesting of all the small museums of England.⁴

A few miles southeast of Chesters and some three miles from the Wall lies Corbridge, the ancient Corstopitum, which is still in process of excavation. This town served undoubtedly as a base of supplies for the Wall, and also guarded the important Tyne bridge of which portions are still visible. The principal feature of Corstopitum is its Forum, a large open space, 170 feet square. The discoveries at Corbridge include altars, sculptures, pottery, and a large collection of gold coins.

It was in the north that the provincial capital lay, namely at Eboracum, now York, the modern name coming from the Latin through the Old English Eorfwic. York was the headquarters of the army and perhaps of the navy too, for in those days the Ouse was broader than it is

⁴ For a detailed account of the Wall, see Bruce's *Hand-Book to the Roman Wall*, sixth edition, Newcastle-upon-Tyne, 1909.

today, and the estuary afforded a safe harborage for the Roman fleet. Here it was that Hadrian quartered the Sixth Legion, whose fortress now lies under the beautiful cathedral, and here the visiting emperors held their court. Severus, the great African emperor, died and was buried at York, and it was here that Constantine, the first Christian emperor, was acclaimed imperator in 306. Many interesting relics of Roman times are to be seen in the York Museum, and substantial remains are still *in situ*, notably a multangular tower, which was once a corner of the Roman city-wall.

Britain's commercial capital, however, and the argest city then, as now, was London (Londinium), about five miles in circumference, nearly twice the size of York, and somewhat less than thrice that of Lincoln (Lindum colonia). The boundaries of the Roman wall are still indicated by the names of Moorgate, Bishopsgate, Aldgate, Ludgate, Newgate, and Aldersgate. A fine specimen of the structure may be seen in the churchyard of St. Giles, Cripplegate, and it is a noteworthy fact that the northern boundary of the New Post-office is formed of a substantial section of this old wall. That the largest post-office of the modern world should rest against Roman handiwork well symbolizes the way in which our western civilization of today rests so largely on Roman foundations. In a lane near the Strand Theatre is a well-preserved Roman bath, and in the wall of old St. Swithin's Church we may still see the ancient *milliarium*, which once stood in the London Forum and recorded the distances therefrom of the various British towns.

London in fact was the chief focusing-point for the great Roman roads, which traversed the whole land and which with their many branches were almost the

only good roads enjoyed by the island down to the end of the eighteenth century.

The names by which these roads were later known are of course mainly English, and it is not always certain that we can connect them with existing highways. The four Royal Roads that figure in the records of the Norman Conquest are Watling Street, Erming Street, Icknield Way, and the Fosse Way. The first ran southeastward to Dover (Dubris), where the name is still preserved (as it also is in London itself, between St. Paul's and London Bridge), and northwestward by way of St. Albans (Verulamium) to Chester (Deva), the headquarters of the Twentieth Legion. This is the great white road which, stretching from sea to sea, is compared by Chaucer, in his *House of Fame*, to the Milky Way across the vault of heaven. There was also a Watling Street in the north, running from York to beyond the Wall by way of Corbridge.

Erming Street was the highway of eastern Britain from London to Lincoln and York. With less certainty Icknield Way we identify with the road from Norfolk to Dorset, and the Fosse Way with that from the Humber to the Axe. Rykneld Street, running southwestward from York, and Akeman Street, which passing through Alchester crossed Watling Street and the Fosse Way, cannot be traced in all their length.

These roads are unusually well planned, well built, and well drained, but are most impressive as testifying to the completeness and perfection of the system of intercommunication between the towns of Roman Britain. They are the ancient equivalent of the modern railways, which indeed in so many cases follow approximately the Roman lines.

Time has wrought so many changes in the surface of the country that we can-

not expect to find many portions of the Roman roads sufficiently intact to illustrate the ancient methods of road-building. We know, however, that the modes and materials varied according to the long causeway made of gravel about three feet in thickness and sixty feet broad, now covered with the moor; in some places three and in others five feet thick." At Strood, Rochester, where the land



FIG. 5. DOORWAY IN THE VILLA AT CILURNUM

country through which the roads passed. Thus the road running east and west through the Fens is described⁵ as "a was once marshy, a section revealed a substructure of oak-piles, spanned with beams of timber, above which had been laid nearly six feet of flint, chalk and gravel, carefully rammed down in suc-

⁵ By Dugdale, cited by Ward, *Roman Era in Britain*, p. 24.

cessive layers. Similarly a "corduroy" of oak logs has been found at Gilpin Bridge, Westmorland, the logs being kept in position by stakes.

Near Reading, the ancient town of Silchester (*Calleva Atrebatum*), probably a creation of Agricola's—a town which, unlike most of the Roman *oppida* in Britain, was not burnt but merely abandoned—has left its remains only a foot or two under the ground. Its wall, here and there twenty feet high, embraces an area of one hundred acres of high ground with a wide prospect. The town was laid out on a regular plan, with straight streets and rectangular blocks of from one hundred to one hundred and fifty yards square, the houses being arranged round open spaces in the center. Comfort was not neglected by the builders, for the houses not only have their several gardens but are provided with hypocausts for heating and are decorated with frescoes and mosaics. The largest house is an inn for travellers and has an annex for baths.

The central Forum, covering about two acres, was surrounded by a corridor and included an open court, on three sides of which was a cloister, with rooms opening upon it, some of them doubtless municipal offices. On the fourth side was an unusually large basilica, 270 feet long and 58 feet wide, with two rows of Corinthian columns down the middle. The building was richly decorated and was evidently the town hall, which the citizens used for various community purposes. The shops in the Forum included a bakery, a silver-refinery, and a dyeing establishment.

The town had its public baths, three temples, and—what is particularly significant—a small Christian church. This was built in the form of a basilica, with

central nave, aisles, western apse, and an eastern narthex or vestibule. In the apse is a tessellated pavement, upon which probably stood the altar or holy table. This is the only certain ante-Augustine church found in Britain, though such churches are probably buried under some later structures, as in the case of St. Martin's of Canterbury.

The unique Roman remains to be seen in Britain are at Bath, the ancient *Aquae Sulis* (figs. 1, 6). This was a Roman spa, a health-resort, frequented for the sake of its curative waters, and apparently devoid of both fortifications and municipal organization. The native god of the waters was Sul, whom the Romans identified with Minerva. Some remarkable sculptures from her temple are extant, including a bearded Medusa on a shield which, supported by Victories, once adorned the pediment. Many coins, engraved gems, specimens of pottery, inscriptions, and a few bronzes and mosaics survive, but the most interesting of the ancient remains are the baths themselves, which are still practically as the Romans built them. Nowhere else in the world can one enjoy the luxuries of a great spa where the hot and cold waters and medicinal springs are the same as those to which Romans, Britons and Gauls resorted seventeen centuries ago.

In a short paper like this, one naturally dwells mainly on the larger and more conspicuous monuments—the walls, gates, forts, and buildings—that survive from Roman Britain. It is not always these, however, that give most assistance to the archaeologist and historian in reconstructing the life of a vanished past. In the many museums of England and Scotland, and to no small extent in private homes, there are innumerable objects which testify to the conditions of daily

life, and are valuable witnesses to the comfort and culture enjoyed by the people of Britain in Roman times. To deal with these in any adequate fashion would demand another paper. Suffice it to say that several chapters in Ward's *Roman Era in Britain* are devoted to a consideration and illustration of such subjects as the religions represented in Britain, the funeral customs and tomb-inscriptions, the many varieties of pottery, the glass, metal, and stone utensils, the tools of artisans, domestic appliances, spoons and cutlery, the bells, balances, lamps, locks, and keys, the pens and ink, the pins and needles, beads and brooches,

necklaces, rings, combs, and mirrors, not to speak of the gems and the innumerable coins, which have been found in all parts of the country.

These are the things that tell us how the people of those remote times lived day by day. They also tell us, in their abundance, variety, and distribution, that Roman civilization in Britain was no mere veneer, but a deep and abiding influence which, far from being destroyed by the English conquest, must have lived on and played an important part in the civilization of the victorious barbarians.

Stanford University.



FIG. 6. ROMAN BATHS AT BATH.



FIG. 1. PRESENT APPEARANCE OF THE SURFACE OF THE GROUND. OPENING INTO TOMB INDICATED BY CROSS.

A RECENTLY DISCOVERED PAINTED TOMB OF PALESTINE

WARREN J. MOULTON

PAINTED tombs are so rare in Palestine that one which might attract little attention elsewhere becomes here an object of much interest. Neither Hebrew nor Mohammedan would be inclined so far to disregard the precepts of his religion as to prepare a burial chamber of this type for himself or for his descendants. Accordingly such decoration is to be expected principally in the case of other peoples who have been resident in the land, or where the natives have given their allegiance to other faiths.

The most important discovery up to the present in this field of Palestinian archaeology was made in June, 1902, by Dr. Peters and Dr. Thiersch at Beit Jibrin.¹ This village lies on the edge of

the foot hills of the Judean mountains and is distant in a southwesterly direction from Jerusalem about eight and a half hours for riders on horseback. From early days this has been an important site, and successive towns or cities have existed here or at Tell Sandahannah close at hand. The locality abounds in tombs belonging to different periods, many of which have been opened by the natives in the forbidden quest for salable antiquities. It so happened that after much fruitless exploration the gentlemen just mentioned were taken by their local guide down through an unpromising looking hole in the ground and found themselves, much to their surprise, in one of the most interesting tombs of Palestine.

¹ A full description with illustrations in color is given by the discoverers in the volume en-

titled *Painted Tombs at Marissa*, and published by the Palestine Exploration Fund in 1905.

It proved to be that of Apollophanes and his family. He is described in an inscription as the chief of the Sidonian colony which must have been resident about 200 B.C. in a town then called Marissa (Biblical Marêshah). Near by at the same time, they discovered a second tomb of much interest which has come to be known as the Tomb of the Musicians, from two figures that are prominent in its decoration.

During the years since the fortunate discoveries of Dr. Peters and Dr. Thiersch the natives have had abundant opportunity to continue their illicit digging and have added considerably to the number of opened and rifled tombs. Antiquities are constantly drifting into the market from this quarter of Palestine. In March, 1913, I saw an interesting figurine that had been brought to Jerusalem by

a villager of Beit Jibrin. He reported that it had been found in a tomb where there were cocks painted in red on the wall. This was all the information that I had to guide me when, in the course of one of the tours of the American School of Oriental Research, I came to the town on the 12th of the following May. My efforts to get some clue as to the situation of the tomb with the cocks were at first entirely without result. It was only on the second day, a few hours before our departure, that I succeeded in my quest. Contrary to expectation, the new tomb did not turn out to be a near neighbor to the painted tombs discovered eleven years before. It was a full mile away, close by the modern village. In the valley running southeast from the town toward the ruins of the old crusading church of St. Anne, there



FIG. 2. LEFT WALL AND ARCOSOLIUM OR ARCHED RECESS AS ONE ENTERS THE TOMB.

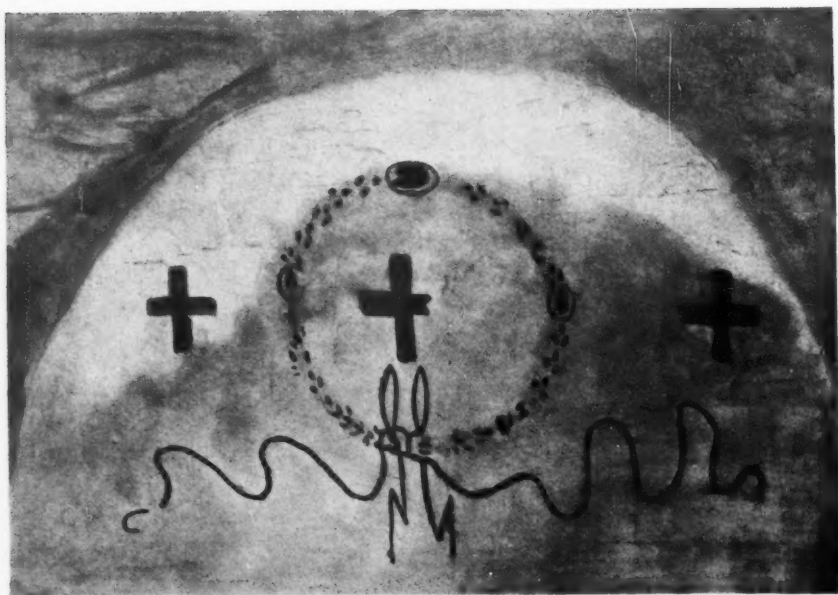


FIG. 3. CIRCULAR RECESS IN REAR WALL, DECORATED WITH CROSSES, WREATH OF FLOWERS TIED WITH A RIBBON, ETC.



FIG. 4. THE LEFT SPANDREL OF THE REAR WALL.

are two wells not widely separated. A short distance beyond the second well, among some olive trees on the hillside at the right of the path, there is an old necropolis in which the tomb is included. Standing by the hole through which one drops down into it and looking back across the valley over the well, a part of the houses of the village can be seen. To judge from the appearance of the dirt that had been thrown out and from the growth of thorn bushes round about, there must have been earlier attempts to open the tomb that were not successful. A very little digging would have revealed a perpendicular cut surface of rock, but it was necessary to burrow down to a considerable depth to reach the doorway. This seems to have been no easy task. The present appearance of the surface of the ground at this spot is shown in the first illustration (fig. 1).

In entering one slides down an inclined plane of debris and then through an opening just under the top of the door.² It is not possible to decide with certainty as to the original method of approach or as to how large a shaft or court may have been cut out before the door of the tomb. Once inside, one finds himself in a small single tomb-chamber cut in the

soft gray chalky limestone that is characteristic of the district. It has three arcosolia, or circular arched recesses, each containing a sunk bench grave. The main chamber has a flat roof and is nearly square but is somewhat irregular in its proportions. Its average width exclusive of the arcosolia is about 250 cm. and its depth about 200 cm., while its height at the back is 175 cm.³ It is only at the back that the height can be determined because of the mass of earth and stones filling the front of the tomb.

The arch of the arcosolium on the left as one enters has an extreme width of 172 cm., a height of 135 cm., and an average depth of 105 cm. The sunk bench grave included within it is in the form of a sarcophagus, 175 cm. long, from 66 cm. to 69 cm. wide, and with an inside length of 164 cm. to 173 cm., and a depth of 43 cm., while the front side has without a height ranging from 26 to 31 cm. The thickness of this side is about 9 cm. There is a cushion head at the inner end, and over this a projection rises, as shown in the illustration (fig. 2), 19 cm. above the side of the sarcophagus. The dimensions of the remaining arcosolia are much the same save that the one in the back wall is somewhat wider.⁴ The tool marks

² The door has an outside width of 51 cm. and this increases to 75 cm. on the inside. The top of the door is 14 cm. from the ceiling of the tomb.

³ The main chamber has a width of 278 cm. at the back and 242 cm. at the front. Its depth at the extreme left is 195 cm., but this diminishes to 178 cm. near the edge of the door. On the right in the same manner the depth ranges from 215 cm. to 178 cm. The height at the back was 170 cm. near the left wall and 179 cm. near the right wall.

⁴ The bottom width of the arch in the back wall was 215 cm.; its height, made somewhat uncertain by its broken top, was probably 166 cm. It had a depth of 116 cm. on the left and

111 cm. on the right. The grave itself had an inside length of 193 cm., and a depth ranging from 45 cm. on the left to 49 cm. on the right, while its inside width was 49 cm. at the left and 47 cm. at the right. The cushion head was at the right, and the projection corresponding to this above the sides of the grave was 25 cm. high. The front side of the sarcophagus had a thickness of about 13 cm. In the floor before this sarcophagus there is a sunken grave having a length of 186 cm. to 192 cm., and a width ranging from 44 cm. to 46 cm., and sides from 10 cm. to 14 cm. thick. It was filled with dirt and stones. The arch of the right wall was 184 cm. wide and 140 cm. high. Its depth was 101 cm. on the left and 87 cm. at the right

would indicate that picks were used for the earlier stages of the work in shaping the tomb and that the walls were then smoothed with broad-bladed chisels (9 cm. to 10 cm. wide). The whole interior is outlined with red stripes. In the spandrels of the left wall there are the mutilated forms of birds that were painted in the same color (fig. 2). There is also here a flower design in red that appears

It was not possible by reason of the mass of debris filling the front of the tomb to get a comprehensive view of the back wall. Fig. 3 shows only the decoration appearing on the wall of the arcosolium. There are here three crosses in red, the central one being surrounded by a wreath tied with a ribbon whose ends are extended in a festoon. The flowers of the wreath are quite indistinct, but



FIG. 5. THE RIGHT SPANDREL OF THE REAR WALL AND THE INNER SPANDREL OF THE RIGHT WALL.

likewise on the wall of this left arcosolium. The birds do not seem to have been intentionally destroyed, but the stone has crumbled from natural causes. In this way whatever was painted in the space between them has disappeared.

side near the door. The sarcophagus grave was here 180 cm. long and had an inside width of 45 cm. at the right end and 49 cm. at the left end, while the depth was 44 cm. The height of the front slab was 32 cm. on the outside and its thickness 12 cm.

they seem to show in addition to the prevailing red, yellow, as well as touches of blue. In the spandrels of this back wall (figs. 4, 5) are the remains of the bodies and tails of birds much larger than those already seen. They were probably

There was a cushion head at the end farthest from the door, and over this a projection rises 15 cm. above the sides of the sarcophagus. The graves were originally closed with slabs that had been removed and broken.

peacocks, while the flowers seem to be intended for anemones. Here also natural causes may have led to the breaking away of considerable masses of limestone, and thus the top of the arch has disappeared.

The right wall was best preserved and of greatest interest (fig. 6). In the spandrels we have two spirited cocks done in red. Both were intact and in good con-

dition. The wall of this arcosolium is a grape vine upon which several clusters of fruit can still be seen.

In the front or door wall, at the right and left of the entrance, there are small arched recesses almost entirely blocked with debris.⁵ The flowers and the four crosses on this wall (figs. 7, 8) are in red and accord exactly with what we have seen on the other sides. These niches

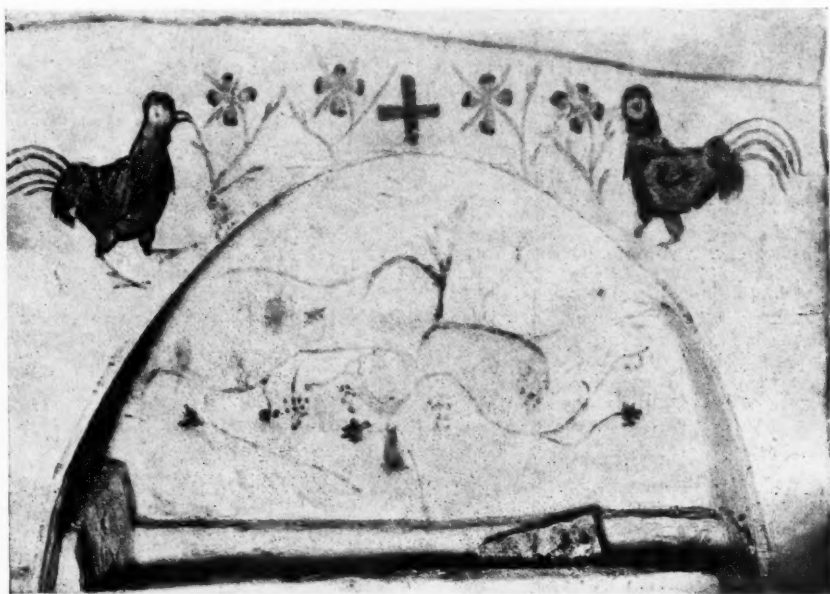


FIG. 6. RIGHT WALL. NOTE THE COCK, SYMBOL OF IMMORTALITY, PROCLAIMING THE MORN OF RESURRECTION.

dition when I first saw them on May 12, 1913, but in the interval that elapsed before my next visit on June 3 the cock farthest from the entrance was badly mutilated by the natives. There is here, along with flowers, a cross placed just above the center of this right arch. On

of the front wall may have been intended for the burial of children. Bliss and Macalister found that one of the characteristics of the tombs of the Hellenistic period at Beit Jibrin was the presence of niches prepared for such use.⁶ As a rule they were in wall spaces not large enough

⁵ The arch at the right of the door is 70 cm. wide and from its top to the ceiling the distance is 96 cm., while the corresponding dimensions

for the left arch are 75 and 87 cm. respectively.

⁶ *Excavations in Palestine, 1898-1900*, p. 202: Palestine Exploration Fund.



FIG. 7. A PORTION OF THE RIGHT WALL AND OF THE FRONT OR DOOR WALL.



FIG. 8. A PORTION OF THE FRONT OR DOOR WALL AND OF THE LEFT WALL.

for other purposes. The same plan may have been adopted in later tombs. Possibly some light would be shed on this subject if the small recesses in this tomb could be cleared out.

It will be noticed that the crosses are throughout an integral part of the original scheme of decoration, as is shown both by their coloring and by their position. Of themselves they would not necessarily prove this to be a Christian tomb, for the cross has been used as an ornament and as a religious symbol from earliest times. However, their nearly equilateral shape as well as the emphasis given to them in the design incline one to believe that they belong to the Byzantine period.⁷ It seems not unlikely that originally there were crosses over the arches of the left and back walls similar to those that are now seen

at the right between the cocks. Chancing to look up, as I was crawling out of the tomb on one occasion, I saw a small cross cut in the under side of the rock over the doorway.

Flowers would indicate the same date, for they were used to adorn Christian tombs at an early period. In the case of those resembling anemones it is possible that the lilies of the field mentioned in the gospels are intended. The vine also fits in with our conclusion, since it became one of the most important Christian emblems. The same holds true for the birds. Peacocks represented immortality on the supposition that their flesh was incorruptible. Cocks likewise were looked upon as standing for immortality, or as being heralds of Christ's appearing. Just as their crowing before the break of day announces the coming dawn, so in the



FIG. 9. PAINTED FIGURINE REPORTED TO HAVE BEEN FOUND IN THE TOMB.

⁷ The cross between the cocks on the left wall is 16 cm. high and 15 cm. wide. Its bars have a width of $3\frac{1}{2}$ cm. On the back wall the central cross is imperfect, but its height is 24

cm. and its width if completed would probably be 20 cm. The other crosses on this wall are 19 cm. high and 16 cm. wide (right) and 20 cm. high by 18 cm. wide (left). The bars range



FIG. 10. POTTERY REPORTED TO HAVE BEEN FOUND IN THE TOMB.

darkness of the tomb they were thought of as proclaiming the morn of the resurrection. For this reason they are painted with open beaks in the act of crowing. In the tomb discovered by Dr. Peters and Dr. Thiersch a cock with open beak is to be seen striding away from the doorway leading into the main chamber. His chthonic significance is made evident by the three-headed Cerberus which appears as his counterpart on the other side of the door. In conception and execution, however, this cock is entirely unlike those in our tomb.

Of the objects that the tomb may have contained nothing was discoverable save a few fragments of pottery. They were parts of a large amphora of the Roman type that may well have come from the Byzantine period. Mr. Macalister found such a one in an unripped tomb during his excavations at Gezer.⁸ There is good reason for believing that the painted figurine shown in the accompanying illustration (fig. 9) came from this tomb. I

have already stated that it was brought by a native to Jerusalem earlier in the year. At present it is in the collection of Mrs. Max L. Kellner of Cambridge, Mass., and it is through her kindness that I am able to reproduce it here. As shown in the photograph it is five-eighths of its full size. In design and decoration it is unlike the majority of the figurines that have thus far come to light in Palestine. By the local dealers it was supposed to have religious significance and was classed by them along with the crude Astartes that have frequently been found in older tombs, but it lacks their most striking traits.⁹ Until fuller evidence is forthcoming there seems no sufficient reason for regarding it as more than a toy. Objects that have evidently served such a purpose have often been found in like surroundings. Of course it is not possible to establish beyond all question the fact of its having come from this tomb, and yet there seems to be no motive for misrepresentation in this regard. The

from 4 cm. to 5 cm. in width. The wreath has a perpendicular diameter of 67 cm. and a horizontal diameter of 65 cm. The crosses at the right on the front wall are 15 cm. by 13 cm. (upper) and 12 cm. by 12 cm. (lower), and at the left 13 by 10 cm. (upper) and 11 by

10 cm. (lower), with bars from 2 to 3 cm. wide.

⁸ *The Excavations of Gezer*, vol. 1, p. 361: Palestine Exploration Fund.

⁹ With this may be compared a figurine found by Mr. Macalister. *The Excavations of Gezer*, vol. 1, p. 333.

same cannot be said with reference to three pieces of pottery (fig. 10) in an excellent state of preservation that were reported by the native from whom the figurine was obtained to have been also among the objects discovered in the tomb. This statement was made on June 3d, on the occasion of my second visit to Beit Jibrin and at a time when he was aware of my interest in the tomb and when he was seeking to negotiate a sale. It should be added, however, that he did not go to the length of making the same claim for all the pottery then in his possession, as might have been expected.

I had scant opportunity to investigate other tombs in the immediate vicinity and to gather their testimony. Those into which I did descend were of the same general type, though one or two were much larger and contained more graves.

One was outlined in red but had no further decoration that I could discover. Another had been closed, or at least partly blocked, by a rolling stone marked with a cross (fig. 11). It may be concluded then, that this spot is the site of a necropolis constructed by Christians or that they appropriated to their use one already existing here. We know that Beit Jibrin was early an important Christian center, but we have as yet only fragmentary information as to the development of its history. Crosses occur in the great domed caverns for which the locality is famous. They are also scratched or painted in red in some tombs near the ruined church of St. Anne. But up to the present no Christian tomb possessing such elaborate decoration as the one here described has come to light in this vicinity or elsewhere in Palestine.

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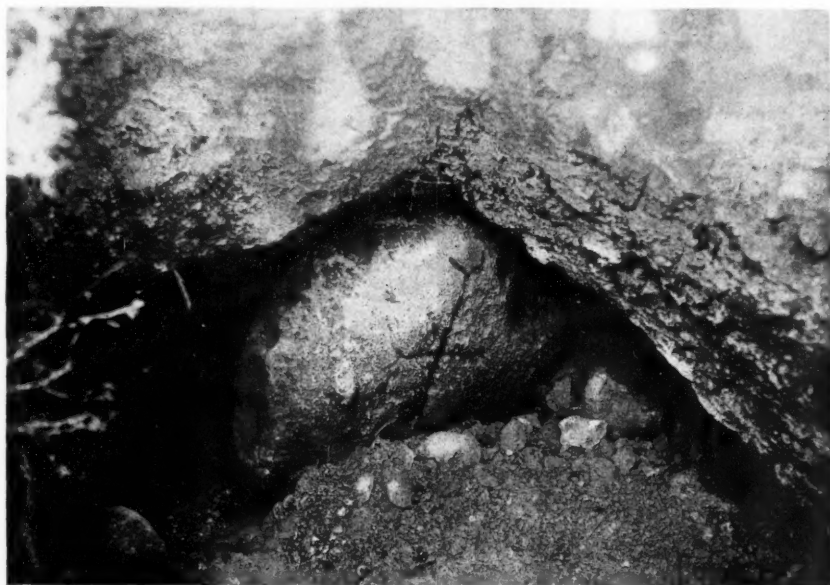
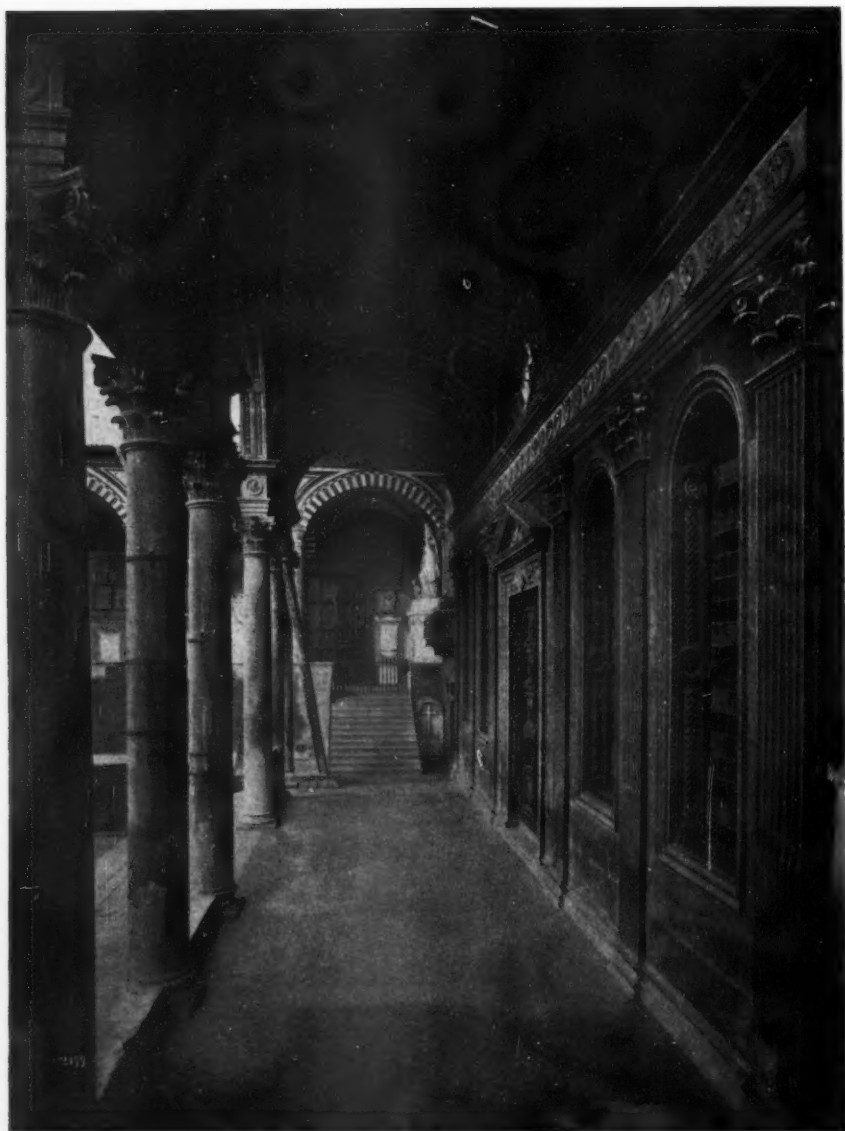


FIG. 11. ROLLING STONE MARKED WITH CROSS AT ENTRANCE TO A NEIGHBORING TOMB.



PORCH OF PAZZI CHAPEL (page 74).

THE CHERUB FRIEZE OF THE PAZZI CHAPEL IN FLORENCE

PHILA CALDER NYE

The date of the beginning of the building of the Pazzi chapel (fig. 1), one of the most finished works of Brunelleschi, was long placed as early as 1420. But later researches have shown that this date is too early by about ten years. Jodoco del Badia, in the *Raccolta delle Migliore Fabbriche antiche e moderne di Firenze*, vol. I, p. 15, gives an extract from Andrea de' Pazzi's *Portata al Catasto* for 1433, in which he states that he has a sum of money in the Monte Comune which his son Piero will inherit, but that for six years the interest was alienated, having been pledged four years since to the

Operai di Santa Croce to build the chapterhouse and chapel in the Cloister. It would appear from this that the Pazzi chapel began to be built not earlier than 1429. The building was to be a small one, and Andrea de' Pazzi evidently calculated that six years' time was sufficient to complete it.

On February 7, 1443, Pope Eugenius IV dined in the room over the chapterhouse, so the chapel must have been built at that time. The complete decoration of the building dragged on for years. The will of Andrea de' Pazzi, dated 1445, left the interest on the sum invested in the

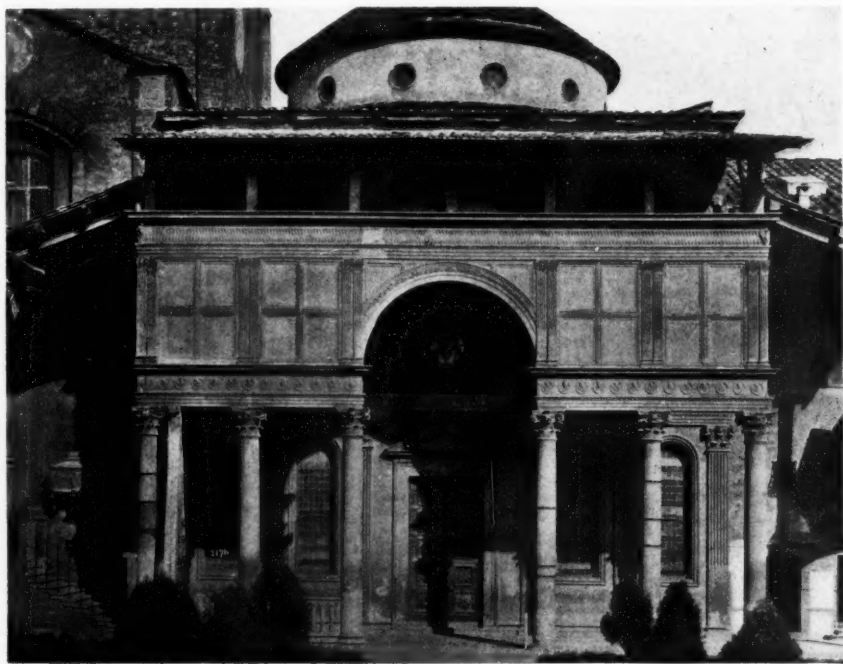


FIG. 1. PAZZI CHAPEL.

Monte Comune until the work should be finished. In 1451 the will of Antonio de' Pazzi directed provision to be made for the completion of the decoration of the Pazzi chapel, his two brothers each to contribute an equal share of the expense. At some time between 1457 and 1469 the contributions for the decoration of the chapel ceased. As late as 1478 Giuliano da Maiano made a claim for payment on

tween couples of winged cherub heads. On the walls below the frieze, are the twelve *tondi* framing the twelve apostles by Luca della Robbia. This completes the main decoration of the interior. The entrance to the chapel is through a tunnel-vaulted porch (fig. 2), with a ceiling richly decorated by cofferings, and a central dome finely embellished by Luca della Robbia. A terra cotta frieze of *tondi*



FIG. 3. CHERUB FRIEZE. FAÇADE OF PAZZI CHAPEL.

account of the chapel from Jacopo de' Pazzi, but this was probably for repairs.

The chapel is square in plan, with a square choir, and is surmounted by a low cupola raised on a drum pierced by twelve round windows. The decoration of the chapel, on both exterior and interior, is most interesting and particularly in keeping with the architectural design. On the interior in the pendentives of the cupola are four *tondi* or decorated plates with the four Evangelists by some artist of the Robbia school. Above the wall-pilasters is a frieze in colored stucco, showing the arms of the Arte della Lana placed be-

framing winged cherub heads decorates the interior of the porch. The façade consists of a colonnade of six Corinthian columns carrying a high entablature broken in the center by a round arch. On each side of the arched entrance runs a frieze of cherub heads in *pietra serena* or gray sandstone, which is the subject of our discussion (figs 3, 4). There are thirteen of these cherub heads in *tondi* on each side of the central arch, two facing each other above the columns of the entrance, and one on each end, making thirty in all. The outer frieze in its general scheme is the same as that of the

inner frieze of the porch, but is far superior to it in design and execution.

Up to the present time no documents have been discovered which throw any light on the authorship of this frieze, hence we are led to consider first the traditional attributions. Albertini, writing in 1510, makes the statement that Donatello with Luca della Robbia and Desiderio made many things in the most

attribution. In 1878 Hans Semper and Robert Dohme (*Kunst und Künstler* I, XLIV: 23) give the credit of the work to Donatello. But in the same publication (I, XLVII: 30) Dr. Bode first attributes this frieze to Desiderio as an early work. Milanesi, in his *Catalogue of the Works of Donatello* (1887) gives it to Donatello. Perkins, in his *Handbook of Italian Sculpture*, speaks of the frieze as the work



FIG. 4. CHERUB FRIEZE. FAÇADE OF PAZZI CHAPEL.

beautiful chapel of Pazzi. This casual statement, made many years after the chapel was built, is the primary authority for introducing in this connection the names of Donatello and Desiderio, but we observe that Albertini makes no specific reference to the frieze. Vasari mentions the building as one of great beauty and as a work of Brunelleschi, but makes no mention of Donatello or of Desiderio as having a share in its decoration. In 1677 Bocchi (Cinelli edition) attributes the stone frieze to the hand of Desiderio alone. In 1821 Marco Lastri, in *L'Osservatore Fiorentino* follows Bocchi in this

of both masters. Tschudi, in his *Donatello* (1887) follows Bode in ascribing it to Desiderio. Geymüller attributes the design of it to Donatello, and Fabriczy, in his work on Brunelleschi, assigns it to Donatello and his pupil Desiderio. Raymond considers it the work of Desiderio on the design of Donatello. Miss Cruttwell in her work on the della Robbias says that these cherubs are generally attributed to Desiderio, but are "worthy almost of Donatello himself;" but in her work on Donatello she attributes them to Donatello with Desiderio possibly sharing in the execution. Schubring assigns



FIG. 5. DANCING CHILDREN FROM DONATELLO'S CANTORIA.

the frieze to Desiderio, while Allan Marquand inclines to the belief that it is by Donatello, and probably executed when Desiderio was a mere boy.

If the chapel was practically complete in 1443, we may well believe that the outer frieze as a primary decoration would have been already in place. We may note also that in 1443 Donatello was a man of fifty-seven, Luca della Robbia was forty-three, and Desiderio but a lad of fifteen, much too young to have had a hand in a work of such importance.

The year 1433 found Donatello in Florence, just back from Rome, where he had been working and gaining new impressions. He had two important commissions to fill between the years 1433 and 1439; the Cantoria for the Duomo of Florence (fig. 5, 6), and the outside pulpit

of Prato. On account of his close association with Brunelleschi at this time it seems probable that Brunelleschi would have recommended him for the sculptural decoration of the Pazzi chapel. Full of ideas for the decoration of the pulpit and Cantoria, studying children in a most careful way, does it not seem probable that he should have been chosen to design and execute this, the first frieze of its kind which had ever been made? The repetition of the design, on the inner sides of the porch, and again in the Old Sacristy of S. Lorenzo, in other material and in a mechanical manner, is certainly the work of artisans; but the outer frieze is so fresh in its inspiration and execution as to be attributable to a master of the first rank.

If we should study carefully the *putti*

or cherubs which came from the hand of Donatello at this period, our attention would be directed especially to those on the entablature of the Annunciation in Santa Croce, the two reclining *putti* on the capital below the Prato pulpit, the Cupid or Atys of the Museo Nazionale of Florence, and the *putti* of the Cantoria. If an exhaustive comparison is made between these, and those found in the works of Desiderio, we shall find decided characteristics which point to Donatello alone as the author of the frieze. Among the

few works unquestionably from the hand of Desiderio, the Marsuppini tomb in Santa Croce, and the Tabernacle in S. Lorenzo show characteristic *putti* and cherub heads by that master. By comparing these works we obtain a clear idea of the representations of child-life by the two artists.

The older master is decided in his handling of flesh, and shows great firmness of touch. Note the modelling of the cheeks of the Atys, and those of the *putti* on the capital below the Prato pulpit. The

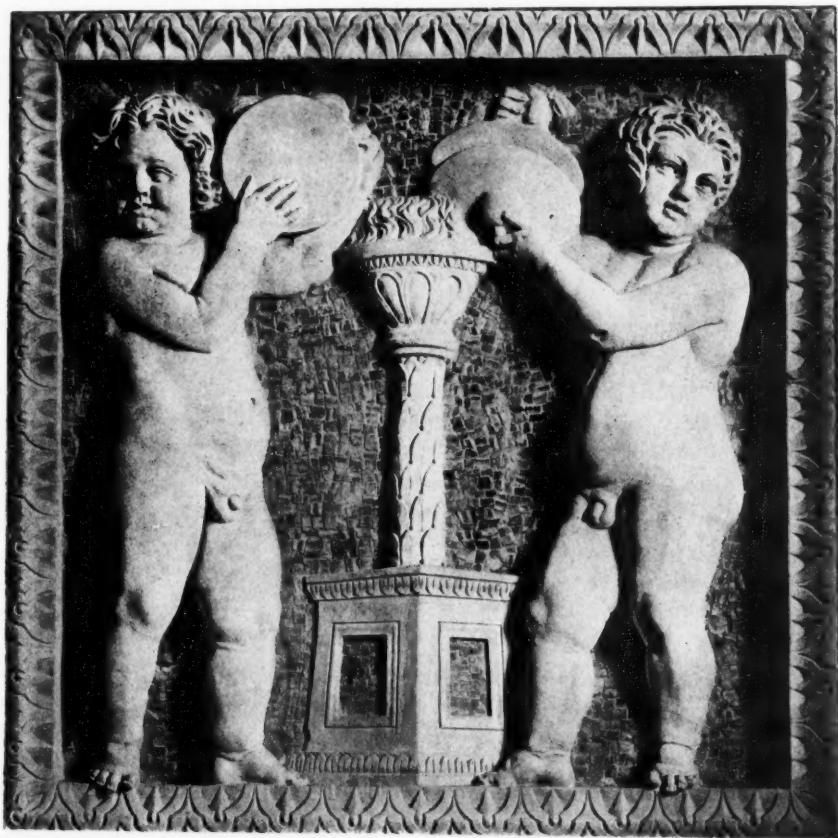


FIG. 6. CHILDREN PLAYING CYMBALS, DONATELLO.

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FIG. 7. UPPER PART OF TABERNACLE IN S. LORENZO BY DESIDERIO DA SETTIGNANO.

younger master treats his with an entirely new tenderness; the cheeks are full and childlike, but lacking in the boldness of handling seen in the works of Donatello. In expression again the two disagree: Donatello's happy, open-mouthed children make one keenly aware of their joy in living; Desiderio's have a certain wistfulness in their sweetest smiles. The heads of the Donatello babies are rounded and full at the back of the neck; those of Desiderio lose the fullness at the neck, and incline to a broadening at the top of the head. Donatello makes the faces round in outline, and sometimes a little flattened in relief; Desiderio's cherub faces are almost square. Hair treated by the first master is apt to be thick, the locks wind-blown, and often there are fillets, wreaths, or braids to add to the decorative effect; if the hair is lightly treated it is quite soft, but still shows locks or tresses, and there is a marked fondness for bringing a lock well down on the cheek in front of the ear. The second master treats his locks in a heavier way at times, but at other times the hair is lightly indicated and silky, the ear-lock when used is apt to be merely sketched on the cheek. The Donatello eyes are set beneath arched or strongly marked brows, both the eyelids are clearly defined, the eye-balls often deeply cut, and the pupils not centrally indicated; Desiderio treats the brow more delicately, gives little definition to the lower eyelids, and indicates the pupil sometimes in the corner of the eye, so that there is a very roguish expression in the little face. Donatello has a distinctive manner of opening the mouth, framed by clearly modelled lips, with a break at each corner; Desiderio's mouths are vaguely modelled and not so sharply broken at the corners; he prefers a long upper lip, Donatello a short one. The

chin, with Donatello, is well rounded and sometimes double; with Desiderio it is smaller and more pointed. Donatello gives large, well defined ears with large lobes and openings; Desiderio uses a more vaguely shaped ear with somewhat smaller openings. Donatello sets the head on a thick short neck; Desiderio, too, uses the short neck, but diminishes its thickness. In the treatment of the wings Donatello is the more naturalistic; his wings are often incised so as to resemble feathers: Desiderio's are vaguer; they spring unnaturally from the cherubs' heads and are leaf-like in form and detail. In the matter of composition Donatello is not intent on symmetry, but poses his heads asymmetrically, and gives them a twist or a toss, which adds to their life-like character: Desiderio, on the other hand, is more conventional, and sets his most carefully in the center of the wings or the given space. To sum up, Donatello is free and masterly in his conception and handling; Desiderio delicate, charming, but conventional.

In the Tabernacle of S. Lorenzo Desiderio shows eight cherub heads; one on each side of the chalice in the pediment, four on the entablature, and one in each spandrel. In all there is daintiness of touch, and charm in the child-like expression. But the poses cannot be said to show much variety, nor are the expressions very different; all smile or laugh, all look either up or down. Even in these baby faces the long upper lip and the delicately shaped nose are apparent. The wings in their treatment are very unlike those of the Pazzi *tondi*. On the Tabernacle they surround the cherub heads with a fluff of dainty feathers, which do not support the head, but encircle the little face like a downy blanket. The Pazzi cherubs, on the other hand,

show the head rising from the encircling wings as if really borne upon them.

The outer Pazzi frieze, with its marked individualities, its masterly touch apparent in each little head, was doubtless the model from which the frieze of the inner porch and the one in the Old Sacristy of S. Lorenzo were derived. But how spiritless and conventional are these copies. In the S. Lorenzo frieze, two types only repeat themselves monotonously around the room. The frieze of the inner porch of the Pazzi chapel is also very inferior and mannered in treatment. In the outer Pazzi frieze the regular alternation in the folding of the wings from left to right and right to left may be considered somewhat conventional; but a closer inspection will show decided differences in the treatment of the wings. Some are more graceful than others, but from them all rise charming heads; some merry, some sad, some dubious, some sleepy; but no two of all thirty are alike. Another striking characteristic of the Pazzi frieze is the individual posing of each head; the pose carries out exactly the state of feeling expressed in the face. In the Tabernacle cherubs the angle of pose is not affected by the expression; always the head nestles in the soft wings, content and lovely. In the Old Sacristy frieze in S. Lorenzo there must be more than a hundred heads, monotonous in type and pose.

Marcel Reymond, in *La Sculpture Florentine*, says that Donatello would have accentuated the features, and exaggerated the violence of execution, so that the work when viewed from a distance should not appear too soft, and to have lost energy. Are not the deeply cut eyes, open mouths, sharply defined wings, and

curling hair strong accents, and may we not recognize here the same hand that modelled the beautiful bronze capital beneath the pulpit at Prato? This was executed in 1433, and the reclining *putti* on it are as soft in outline as the *putti* on the Pazzi frieze. On the other hand Desiderio, while soft in his modelling, is harsh in his outlines. His cherub heads and his decorative designs are so sharply undercut as to suggest an appliqué of metal rather than marble relief. There is no suggestion of such a technique in the Pazzi frieze.

During the residence of Donatello in Padua (1443-1450) he executed for the transom of the choir of S. Anthony a series of cherub heads not unlike those of the Pazzi frieze, but less vigorous in character. Some of the heads show direct likenesses to the Pazzi frieze, though the wing treatment, owing to the shape of the space to be filled, is somewhat different. The feathers, however, are still incised, like those of the Pazzi cherubs. Because of the direct likenesses in some of these heads to some of those in the Pazzi frieze, and slight changes in others, we see in the Paduan cherubs a foreshadowing of Donatello's later method of treatment. The *putti* in the pedestal of the Judith (1455) have few of the characteristics of the Pazzi cherubs, but many reminiscences of the Paduan *putti*. Hence the Paduan work is a link between the two styles. Thus it is probable that Donatello executed the Pazzi frieze before he went to Padua, in the same period with the Cantoria and the Prato pulpit—not far from the year 1435.

Princeton, N. J.

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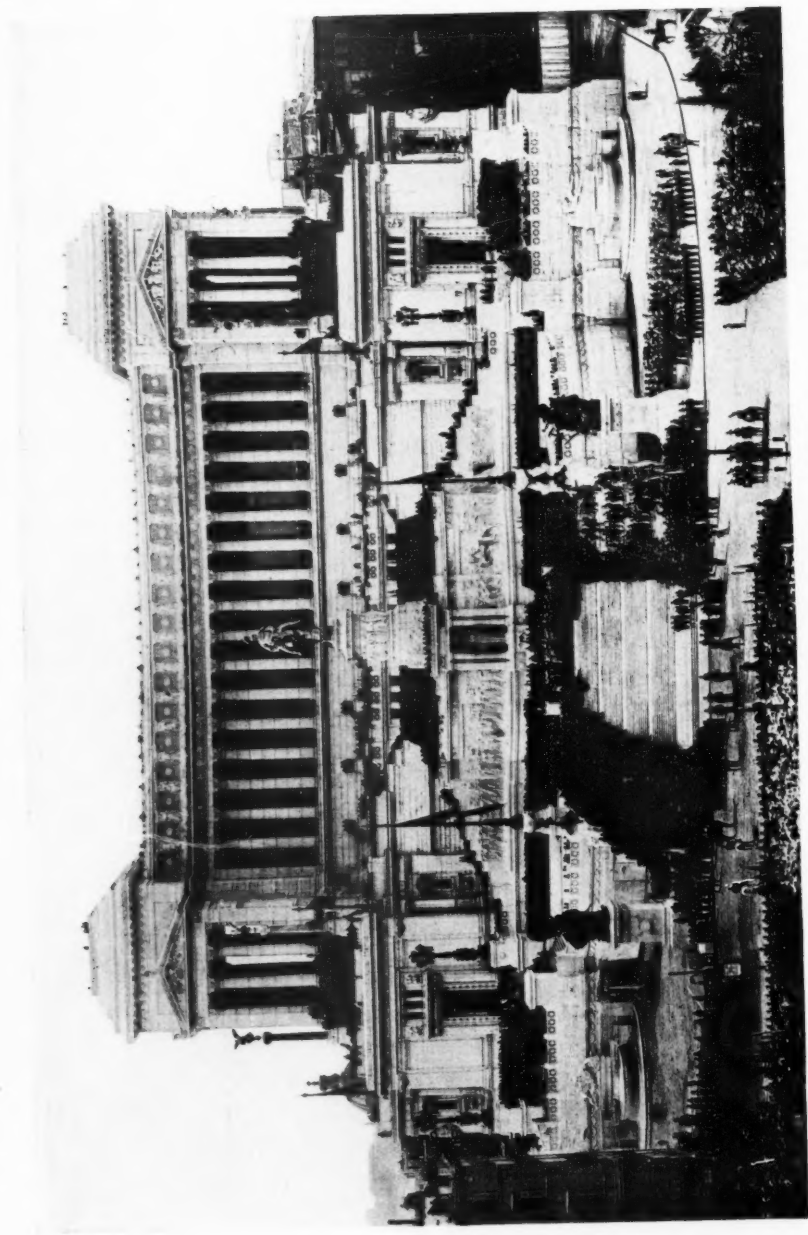


PLATE II. DEDICATION OF MONUMENT TO VICTOR EMMANUEL II IN ROME, JUNE 4, 1911.

MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

II. THE MONUMENT TO VICTOR EMMANUEL, ROME

Following the illustration of the Lincoln Memorial in No. 1, we present as the second of our series of "Modern Masterpieces of Classical Architecture," the Monument to Victor Emmanuel, which was dedicated in Rome, June 4, 1911.

The monument is on a colossal scale. It stands against the Capitoline hill and serves as a pedestal for a gilded bronze statue of Victor Emmanuel, the King Liberator of Italy, who is regarded as the Father of his Country. It consists of an immense platform 78 feet above the level of the Piazza Venezia, approached by imposing flights of stairs, ornamented with statuary, columns, and fountains. In the background is a carved colonnade, which conceals the Church of the Ara Coeli. The entire structure is built of white marble from quarries near Brescia. The enormous portico is five hundred feet long, four hundred and fifty feet deep, and two hundred and fifty feet high.

The design, which was thrown open to international competition, was made by a young Italian architect, Count Sacconi. The corner-stone was laid in March, 1885, and nearly thirty years' work has been put upon it. "Some idea of the size of the colossal statue of Victor Emmanuel may be gained when it is mentioned that the trappings of the horse on which the King is seated weigh some four tons. The king's sabre, which is more than thirteen feet long, weighs nearly seven hundredweight; the pistol holders are higher than an ordinary man; the breast of the horse weighs nearly seven tons; the abdomen nearly nine tons; the head of the figure, with its helmet is

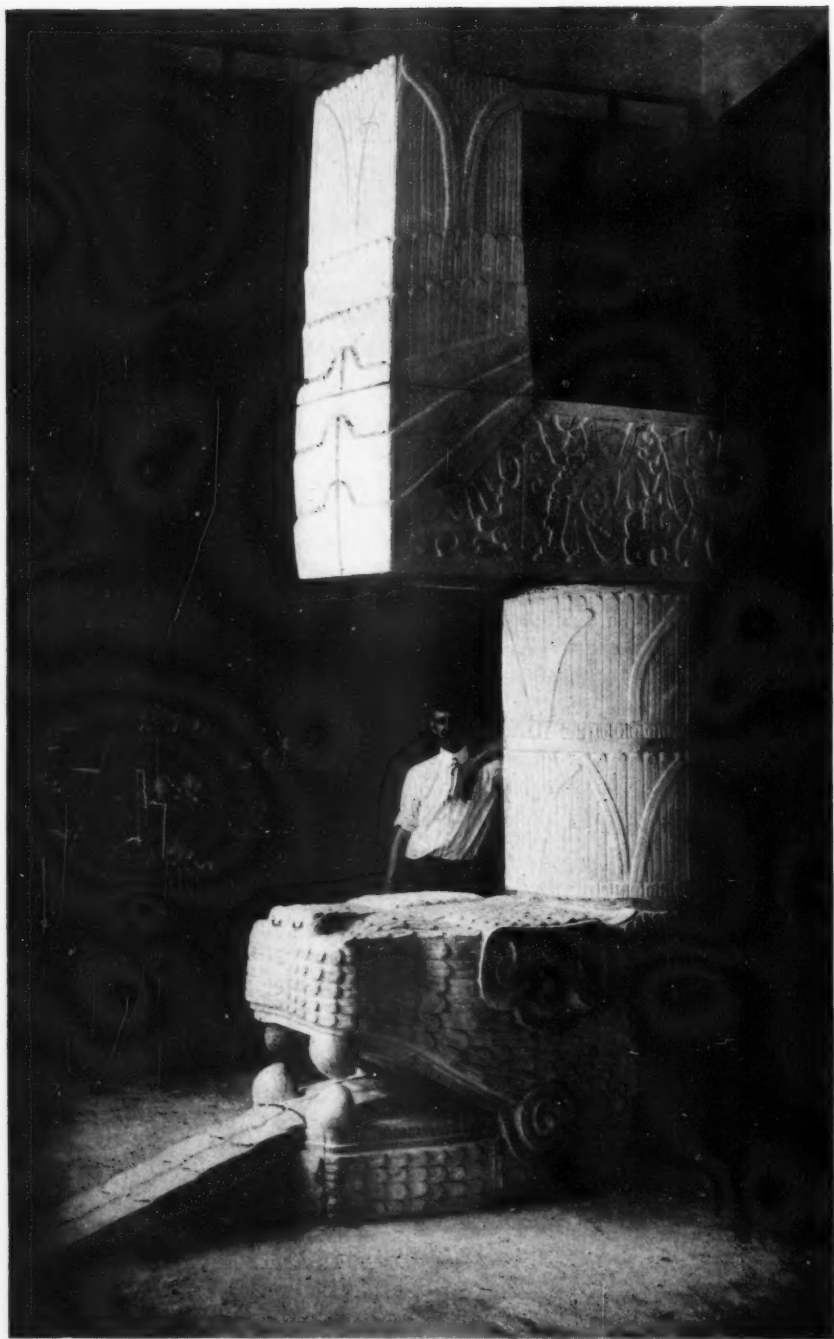
two and half feet in height and weighs more than two tons. The horse and the figure had to be cast in thirteen pieces."

It is of great archaeological interest that the design of the Victor Emmanuel Monument was suggested by the plan of the ruined Temple of Fortuna at Praeneste. A large and impressive drawing which hangs in the Mayor's room of the municipal building at Praeneste gives a restoration of this temple, imposing in its style and proportions, and the similarity is striking.

The monument does not possess the "noble naïveté and placid grandeur" of the proposed Lincoln Memorial in Washington, but is rather grandiose, and its colossal proportions seem to dwarf even the city of Rome. Yet in this respect we feel quite sympathetic with the attitude of Mr. R. H. Titherington (*Munsey's Magazine*, July):

"Many foreigners have criticised this vast pile of glittering white marble as too grandiose and disproportionate, y costly—as a striking instance of that love of mere magnitude which has always been a weakness of the Italian genius. They have urged that it was vandalism to sweep away, for its sake, such historic buildings as the tower of Paul II and the house of Michelangelo."

"They should remember that to the people of Rome and of Italy this truly remarkable structure, almost the dominating architectural feature of the Eternal City, is much more than a dead king's monument. It is the expression of a great national purpose, the seal of a dramatic accomplishment, the symbol of a stirring chapter of history." M. C.



MODEL OF FEATHERED SERPENT COLUMN OF CHICHEN ITZA.

CURRENT NOTES AND NEWS

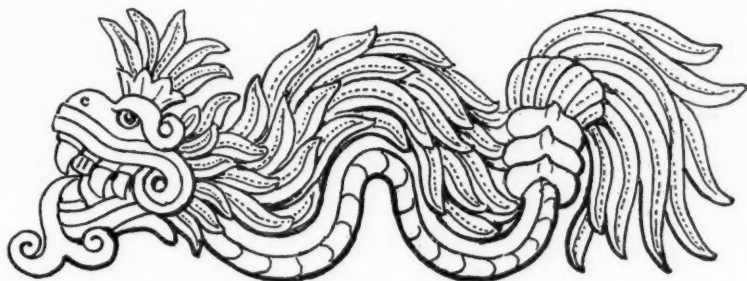
The Feathered Serpent Column of Chichen Itza. The present decade is witnessing a most gratifying public awakening to the importance of American archaeology as a branch of research, and this popularity is greatly enhanced by the accumulation of illustrative material in our museums and by the elaborate displays made at international and other expositions. In this field Yucatan and the culture of the ancient Maya race hold the center of the stage, and the extensive exhibit now in preparation for the Panama-California Exposition, to be held in San Diego next year, will unquestionably excel anything of its kind yet prepared within the limits of the United States. The page opposite represents a model of one of the many remarkable carved stone columns of Chichen Itza, Yucatan, remnants of which remain in place at the entrance of numerous temples while many fragments are scattered down the slopes of the pyramids or lie buried in the great masses of débris about their bases. These columns occur always in pairs dividing the wide portals and supporting the wooden lintels which rest on the horizontal offset at the back. No single entire example of these columns is in place today. Falling walls have broken away the projecting parts while vandals have battered the heads of the serpents, thus wreaking vengeance on the false gods of the aborigines.

The feathered serpent god, Quetzal-

coatl of the Aztecs (quetzal = a beautifully plumaged bird of Middle America, and coatl = snake), and the corresponding deity, Kukulcan of the Maya peoples (kukul = bird, and kan = snake), took first rank in the mythology of these peoples and this composite deity is embodied in a vast number of forms in nearly every branch of native art. The strangely conceived symbolic columns guard the portals of the temples devoted to this deity. Nearly the entire surface of the column is covered with plumage typifying the bird element, while the general conformation, the projecting tongue, the bulbous fangs, the watchful eyes, and the fear-inspiring rattles symbolize the snake.

In building the model all possible data were utilized—descriptions, photographs, and measurements. A close approximation to the original in every particular was insured by the fact that the model was made under the personal supervision of one who is quite familiar with all that remains above ground of the original sculptures. The several parts were modeled in clay, a mold of these was made in plaster, and the sections were cast, set up and joined as shown in the plate. The pair of columns now in preparation, when completed will be colored in close imitation of the originals as it is assumed they would appear when newly carved. When installed they are to be supplied with wooden lintels imitating those which remain in place in one of the temples.

W. H. H.



Prehistoric Pottery from Mimbres Valley, New Mexico. Artistic decoration of pottery with colored figures nowhere reached a higher development in prehistoric North America than in the Pueblo region of our Southwest. Some of the finest known specimens of this art are shown in the cases of the National Museum, the most beautiful of all being a collection from the ruin of the Pueblo of Sikyatki, founded in the Hopi region of Arizona by a colony from Jemez near the Rio Grande in New Mexico and destroyed in prehistoric times. Artistic ability of high rank is also shown by the rich collections of mortuary pottery from ruins in other geographical localities, as the valleys of the Little Colorado, Rio Grande, and San Juan.

Although it has long been known that evidences of fine pottery, reaching back into prehistoric times, occur in the valley of the upper Mimbres, in southern New Mexico, there was little information regarding the archaeology of its lower part, or the broad plain in which Deming is situated. Up to within the last few months the plain extending from where the Mimbres leaves the mountains to the border of Mexico was archaeologically a terra incognita. The discovery of richly decorated pottery having been reported to the Bureau of American Ethnology by Mr. E. D. Osborn of Deming, a reconnaissance was undertaken in that region in May and June of the present year. The results have been gratifying, for investigations in this locality have not only led to the discovery of a new ceramic area in the Southwest comparable in interest with the areas already mentioned, but have added to the National Museum an important col-

lection of instructive and beautifully decorated pottery from a region thus far unrepresented in our museums.

The fifty or more decorated food bowls from this region are particularly instructive on account of the predominance in their decoration of painted figures of animals and human beings and the characteristically artistic features of the geometrical decorations.

The majority of the animal-figures, often duplicated on the same bowl, represent antelopes, mountain sheep, mountain lions, bears, badgers, frogs, several genera of birds and fishes, reptiles, and grasshoppers. In several instances these animals are more or less conventionalized, in others more realistic, but well enough drawn to be readily identified.

These bowls were found with human skeletons under the floors of prehistoric dwellings. When uncovered, however, they did not, as is ordinarily the case, contain food-offerings, but were inverted and placed over the head or face of the deceased like a cap or mask, accordingly as the dead was found in a sitting or an extended position. Every bowl had been purposely broken or artificially perforated before it was placed in the grave, possibly to allow the escape of the breath-body or spirit.

The pottery with its decoration resembles that found or at near the great Casas Grandes ruin in Chihuahua, which is situated in the southern part of the same Sierra Madre plateau as the inland basin of the Mimbres.

A preliminary account of the prehistoric culture of the Mimbres Valley based on this material will be presented at the meeting of the Americanists in October, by Dr. J. Walter Fewkes, who directed the investigation.

Discovery of the Tomb of Osiris in Egypt. Professor Naville announces the discovery of what he believes to be what the Greek authors called the tomb of Osiris, where the head of the god was supposed to be preserved. The excavations at Abydos, in the so-called Osireion, were conducted by the Egypt Exploration Fund, under the direction of M. Naville, who has discovered the secret of that mysterious building the Osireion, and has found that it is a most remarkable sanctuary, of a style comparable only with that of the Temple of the Sphinx at Gizeh, and probably of the same age—the time of the Pyramid-builders (3000 B. C.). He definitely identifies the newly discovered building with the "Fountain" or "Well" of Osiris at Abydos mentioned by Strabo. The well which Strabo saw was in or near a building of huge megalithic blocks, the "Memnonium," which forcibly reminded him of the Egyptian Labyrinth at Hawara. The new building corresponds to Strabo's description of the Memnonium; it is in the requisite and probable position, immediately behind the Great Temple of Abydos, and close to the innermost sanctuary. In front of the cells which are ranged along the walls (these cells M. Naville identifies with the cells of Osiris mentioned in *The Book of the Dead*) there is no pavement; the granite threshold goes straight down all round to a depth of four metres, at which depth water was found. It would certainly appear that the building was a sacred pool or tank, partially roofed. The central portion between the two colonnades or aisles was open to the sky. The identification of the Osireion at Abydos with Strabo's "Well" seems highly probable, so far as one can see; and in any case this must have been one of the most important buildings connected with the

worship of Osiris at Abydos, and one of the most ancient. D. M. R.

Crown and Royal Jewelry of the Twelfth Dynasty Discovered. The Egyptian Research Account, now allied with the British School of Archaeology in Egypt, through its head field director, Professor Petrie, has made at Lahun (near the entrance to the Fayum) a discovery of jewelry paralleled only by that at Dashur by De Morgan many years ago. It is the most valuable discovery of royal jewels yet made by any foreign excavator; and the exhibition of the objects permitted to leave Egypt, at University College in London, is altogether the rarest collection of jewelry ever seen in Europe from a site in Egypt. The oldest known piece of jewelry from Egypt, a gold bar with the cartouche of Mena on it, found by Petrie at Abydos, is in the Museum at Chicago University, and I believe some of the Lahun trophies will be eventually seen in American Museums. A niche, choked with dried mud, in one of the tombs excavated at the pyramid of Senusert II (Usertesen II) of the Twelfth Dynasty (C. 2000 B. C.), held the treasure. Ten thousand beads of gold, carnelian, amazon-stone, some of them detached from the jewelry, came to light. The conspicuous object was the royal diadem eighteen inches in height; a band of gold over an inch wide large enough to go over the full wig, has the royal cobra in front, and fifteen rosettes each composed of four flowers and four leaves of inlaid work. High plumes of gold rise from the back, and streamers of gold descend from the back and sides. The pectoral of gold inlaid with lazuli and amazon-stone, worn by the royal daughter, in its artistic finish reveals the skill of the

Tiffanys of that day. Another beautiful pectoral bears the insignia of Amenemhat III which indicates a later gift to the princess. Collars of gold, cowries of double-twin beads in gold, over an inch wide; armlets fastened by sliding strips of gold inlaid with stones; and amethyst necklace with win-claw pendants of gold; others of gold lion heads, of rhombic beads, etc.; inlaid scarabs, gold-handled razors, scarf pins, emblems, and the like, these are among the trophies of the treasure house. The hand mirror of the king's daughter, Sat-Hathor-Ant, is of brilliant silver, and has the head of Hathor in gold to connect the handle with the polished silver, and the handle of Obsidian is exquisitely inlaid with plaited gold bands and leaves of carnelian blended with blue and white paste. The toilet articles and the four canopic jars of alabaster are all of fine execution. Gold is not spared; even the crown is a heavy one to wear.

A paragraph or two cannot reveal the story which will appear in full in the coming (annual) quarto volume on Lahun. This will be richly illustrated in color.

W. C. WINSLOW.

"Ancient Egypt." Under this title a new periodical on Egyptology has made its appearance. The editor is the veteran Egyptologist, Prof. Flinders Petrie, F.R.S., F.B.A., and it is published by Macmillan and Company.

In introducing the new arrival "to our readers" the editor points out the need and want of a journal on ancient Egypt, as "there has been hitherto no journal in England or abroad to keep readers acquainted with the advantages and discoveries about the principal civilization of the ancient world. Egypt appears only occasionally in some periodicals on

antiquities in general. The foreign publications on the subject are largely devoted to the single branch of philology, and are not adapted to reach a tenth of those who are interested in the ancient life of Egypt."

The scope of the journal is to include original articles, summaries of papers in foreign periodicals, accounts of explorations, notices of antiquities and objects of importance in various museums, reviews of new publications. etc. "As many good illustrations as possible will be provided in the text and also three whole-page plates in each part." The first two parts (each of 48 pages large octavo) before us fully realize this program. Only a few features can be here touched upon to illustrate the rich variety of the contents. Part I opens with an article on "The Jewellery of Riqqeh," a cemetery of the twelfth dynasty, illustrated with a full-page plate in colors and gold. Lina Eckenstein would establish the existence of moon-worship in the Sinai peninsula at a remote period in history on the basis of the rock tablets which the Pharaohs had engraved there. In an extended article on "Egyptian beliefs in a future life" Prof. Petrie outlines the growth of belief in Egypt in which he distinguishes eight stages, tracing them backward from the Christian age to the 8th, "the primitive animal-worshippers, perhaps paleolithic, before 8000 B.C." Under the heading "For consideration" old and often repeated erroneous views about Egyptian matters are corrected. Thus, for instance, is shown (against Wilkinson) that "not a single piece of blown glass is datable before Roman times;" so also is the myth of "mummy-wheat" germinating ruthlessly destroyed. We extend a glad welcome to this new comer.

I. M. CASANOWICZ.

BOOK CRITIQUES

A SHORT CRITICAL HISTORY OF ARCHITECTURE. By Heathcote Statham. Pp. xv + 586 (illustrated). New York: Charles Scribner's Sons.

This is a very readable book, finely illustrated and containing a fund of information in a very compact form, a welcome addition to the rather small number of short architectural histories in English. The writer has not been afraid to break with a number of conventions common to most works of this character. Thus the effort to make a continuous narrative of the subject is creditable, though not always convincing, while the omission of the architectural history of countries out of the "stream of architectural development" is most wise, giving, as it does, more space for a proper discussion of the origins, rather than the ramifications of the different styles. It is this emphasis laid upon the formative periods combined with a careful analysis of the distinctive structural problems presented by each successive style, which is, perhaps, the most admirable feature of the work. Praise, too, is due for the attempt to date all the monuments mentioned and also for the chronological charts.

As a book for general reading, the work deserves little but praise. For the classroom, however, it is less well adapted. There are several errors of statement, and it lacks a certain scholastic quality which is almost essential in class-room work. Its narrative style makes the subject-matter difficult to master because there are no distinct subdivisions. There is an absence of bibliographies and there are few references to other authorities in regard to disputed points. Furthermore,

an English provincialism may be said to pervade certain portions of the work together with a certain amount of rather harsh criticism of other writers and of things American.

CLARENCE WARD.

VITRUVIUS: The Ten Books on Architecture translated by Morris Hicky Morgan, edited for publication by Albert Andrew Howard, with illustrations and original designs prepared by Herbert Langford Warren. Cambridge: Harvard University Press.

Vitruvius was a famous Roman architect and engineer, a contemporary of the Emperor Augustus, who wrote in ten books a celebrated work on architecture. For much of the historical and theoretical part of his work he was indebted to earlier Greek authorities, but the practical portions are evidently the result of his professional experience. Since the early Renaissance the influence of this treatise upon the classical tradition in architecture has been remarkably great. Throughout the period of the classical revival Vitruvius was the chief authority consulted by architects. Bramante, Michelangelo, Palladio, Vignola, and others were careful students of his work and through them he has largely influenced the classical architecture of all succeeding periods. Hence a translation of Vitruvius by a master hand, which has also the advantage of editorship by a professor of architecture who is an authority on ancient construction, furnishes an event of more than usual interest to students of architectural history; and it is

a testimony to the importance of Vitruvius that a French translation by Choisy, and a German, and an English translation should appear about the same time. The late Professor Morgan devoted to this translation the last years of his fruitful life. Professor Howard has finished the translation, which is faithful and exact, purposely imitating some of the peculiarities and crudities of the original Latin, and he has supervised its publication. The sixty-one illustrations, prepared by Professor Warren, include plans and elevations of actual and "typical" works of Vitruvius, of Greek and Roman monuments illustrating the principles he emphasizes, and reproductions of woodcuts in Fra Giocondo's edition of 1511. Errors are few, but the temple at Didyma (p. 77) should have three doors, not one opening into the *cella* and a long flight of steps; and no excavated Greek house ever had the plan given on p. 186.

Some of the subjects treated are as follows: Book I, The General Principles of Architectural Design, The Choice of Sites; II, Materials; III, Classification of Temples; IV, The Orders and their Proportions; V, Law Courts, Theatres, Baths, Harbors; VI, Climate and Other Considerations affecting the Style of Houses; VII, Floors, Stucco and Colors; VIII, Hydraulic Engineering; IX, Astronomical Considerations and Clocks; X, Machines and Implements.

M. C.

THE PRINCIPLES OF GREEK ART. By Percy Gardner. Pp. xvii+352; Figs. 112. New York: The Macmillan Company. 1914.

This book is a revision and elaboration of Gardner's *Grammar of Greek Art*. Most of the chapters have been rewritten and enlarged. Chapters IV, on the House and the Tomb, XI, on Portrait Sculpture,

and XXI, on Naturalism and Idealism in Greek Art, are entirely new; and there are some twenty-five more illustrations. The book, despite its misleading title and heterogeneous subject-matter, is of great value because it deals with other phases of Greek art than sculpture, and sets forth the leading principles to be traced in the surviving monuments of ancient Hellas: architecture, sculpture, painting, vases, and coins. The relations of Greek literature to painting, and of art, especially coins, to history, are considered in the instructive last hundred pages. The revision on the whole has been careful, although there is still much repetition, and many criticisms can still be made.

P. 15, Westermann in *Classical Review* 1905, 322 ff., has argued at length that the Cleiton whom Socrates visited was the famous Polycleitus. He does not refer to Klein, nor Klein to him, but both should be mentioned by Gardner. Not all scholars would admit that (p. 19) "caricature is almost unknown in Greek art," at least in later Greek art, in view of the Cabiric and other vases and certain terra-cottas. Pp. 29, 186, Jones' restoration of the "Chest of Cypselus" with its mistakes has not "succeeded in recreating the scenes of the chest, figure by figure." For architecture (p. 33) why refer to Choisy and not to Durm's monumental *Die Baukunst der Griechen*, or to Penrose, *Principles of Athenian Architecture*; and in mentioning Goodyear (p. 48), we need a reference to his important recent book on *Greek Refinements*. P. 99, in citing Löwy it would be well to mention the English translation by Fothergill, *The Rendering of Nature in Early Greek Art*. P. 122, the early Gorgon pediment discovered at Corfu is published by Dr. Zell (pseudonym for Bauke)

in *Wie ist die auf Korfu gefundene Gorgo zu vervollständigen?* P. 123, the winged figure, J, belongs to the western, not the eastern, pediment of the Parthenon. P. 141, the statements about the drawing of the human eye are incorrect. P. 162, the new Athena of Myron is pictured, but p. 179 we still have Demosthenes with the wrong restoration of his hands, which should be folded as in fig. 2 on p. 48 of this number of *Art and Archaeology*. P. 183, it is hardly true that the painting of the Mycenaean Age has wholly or almost wholly disappeared, when we have such paintings preserved as those found in Crete, Phylakopi, and recently at Tiryns. P. 211, Harrison and McColl's work gives no history of Greek vase-painting, nor Pottier's *Douris*. A very good short account appears in English in Fowler and Wheeler's Greek Archaeology, and a longer suitable history in vols. IX and X of Perrot and Chipiez, *Histoire de l'art dans l'antiquité*. P. 218, for White Lecythy refer to Fairbanks' *Athenian White Lekythoi*, and Riezler, *Weiss-gründige Attische Lekythen*, rather than to Pottier; p. 210, not all late Greek painted portraits are "superficial and vulgar" if the Fayum portraits and especially those in the Graf Collection in Vienna are included; and (p. 224) not all scholars would call the vase illustrated Spartan rather than Cyrenaic (cf. also p. 279). P. 279, the vase-paintings illustrating the Odyssey are not few, cf. Müller, *Die Antiken Odyssee-Illustrationen* (155 ff., Berlin, 1913). A bad slip occurs on p. 321, where an inscription on the famous Tarentine vase representing the conflict of Asia and Europe is interpreted as Ara or Curse, when the female figure is *Apate* or deceit. This is not the place, however, for more such strictures.

The book is inspiring, and can be highly recommended with the exception of Chap-

ter X on Dress which has such bad mistakes as that women wore the chlamys (p. 153), not only to all artists and students of the history of art, but to the general reader, for Gardner is continually contending against the tendency to underrate the legacy of Greece to the modern world, and shows the practical influence which might be exerted by the study of Greek art in modern life for the health and physical development of the race (pp. 80, 81, etc.). D. M. R.

GREEK ART AND NATIONAL LIFE. By S. C. Kaines Smith. Pp. xiv, 376; 27 plates. London: James Nisbet and Company; New York: Scribner's Sons. 1913.

The very large number of popular books on Greek Art which have appeared in the last few years is a fine testimony to the eternal modernity of the Greeks and to the belief that the Greeks were the greatest artists of all time. This book is another such, not a didactic or technical treatise, but an outgrowth of certain University extension lectures, written with eloquent enthusiasm and full of fine phrases. It certainly is an inspiring book to read, and presents a vivid picture of the human conditions behind Greek Art and a real appreciation of the great works of Greek sculpture and gives occasionally some interesting modern parallels. A third of the space is given to the Minoan and Mycenaean civilizations, but there is little known about their national life, and Mr. Smith claims that many of the Mycenaean finds are Cretan. There are several exaggerated and even wild statements, especially in the earlier chapters. There are some errors, such as p. 83, that the frieze at Tiryns was ignorantly set at the foot of the wall (when it was at the top); pp. 217-18, the rhetorical

picture of the Athenians awaiting one sultry August night at the Diomean Gate for the runner Pheidippides to announce the victory of Marathon and then drop dead is surely based on Browning and on no ancient source (how long will writers imagine that the Greeks had a Marathon race!); p. 295 we read that the Cnidian Aphrodite is the first instance of a wholly nude female figure in Greek Art; p. 337 that the Spinario may be referred without hesitation to an original of the third century. It goes back to the Transitional period in the early fifth century, when we also have nude female figures on Greek vases and in sculpture on the Ludovisi throne, not to mention other works. The illustrations are of the regular stock variety, but fairly good though not abundant. The book, despite its misleading title, can be highly commended, and one who reads it will be stimulated with an inspired admiration for Greek Art and will receive many helpful suggestions. The chapters are, I, Introduction; II, Knossos; III, The Sack of Knossos; IV, The "Mycenaean" Civilization; V, The Homeric Age; VI, Decorative and Creative Art; VII, Colour in Sculpture; VIII, Archaic Greek Sculpture; IX, The Sculptors of the Transition; X, The Triumph of Athens; XI, The Spirit of Unrest; XII, Alexander The Great; XIII, Pergamon; XIV, Epilogue.

D. M. R.

ARCHAEOLOGICAL ATLAS OF OHIO. By W. L. Mills, Columbus, Ohio State Archaeological and Historical Society. Quarto. Illustrated.

The Ohio State Archaeological and Historical Society has just published an Archaeological Atlas of Ohio, based upon its investigations for the last twelve years. The author is Dr. William C. Mills, Curator

of the Museum of the Society, which is situated on the campus of the Ohio State University at Columbus. The chief feature of the book is a map of each county of the state, showing the mounds and other archaeological sites. Opposite each map is a description of it. Other maps show the principal mounds and other works of the state in greater detail. A photograph of the famous Serpent mound in Adams County constitutes the frontispiece, and there are other photographs of the more important forts, mounds, and Indian trails.

ANCIENT AND MEDIEVAL ART. A Short History. By Margaret H. Bulley, New York: The Macmillan Co.

The design of this book is to introduce young people to the study of art by presenting the artistic achievements of each epoch in the world's history from the earliest times down through the medieval period in relation to the progress of civilization by means of charmingly easy and natural stories, followed by interesting accounts of the most important works of architecture and sculpture and painting. The method is worthy of all commendation, and the book is carefully graded to meet the level of young students in high schools and colleges. For example, the chapter on Greek Art begins with the story of Agias, to show the effect of the athletic ideal on art, followed by stories of Phidias and the Panathanaic Procession. Then comes an historical sketch of the various periods of Athenian art. The book will be particularly useful to teachers and to parents who wish to interest their children in the story of human progress as revealed in the masterpieces of art. In fact, every reader will find it a very stimulating book for the general first study of the subject.

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